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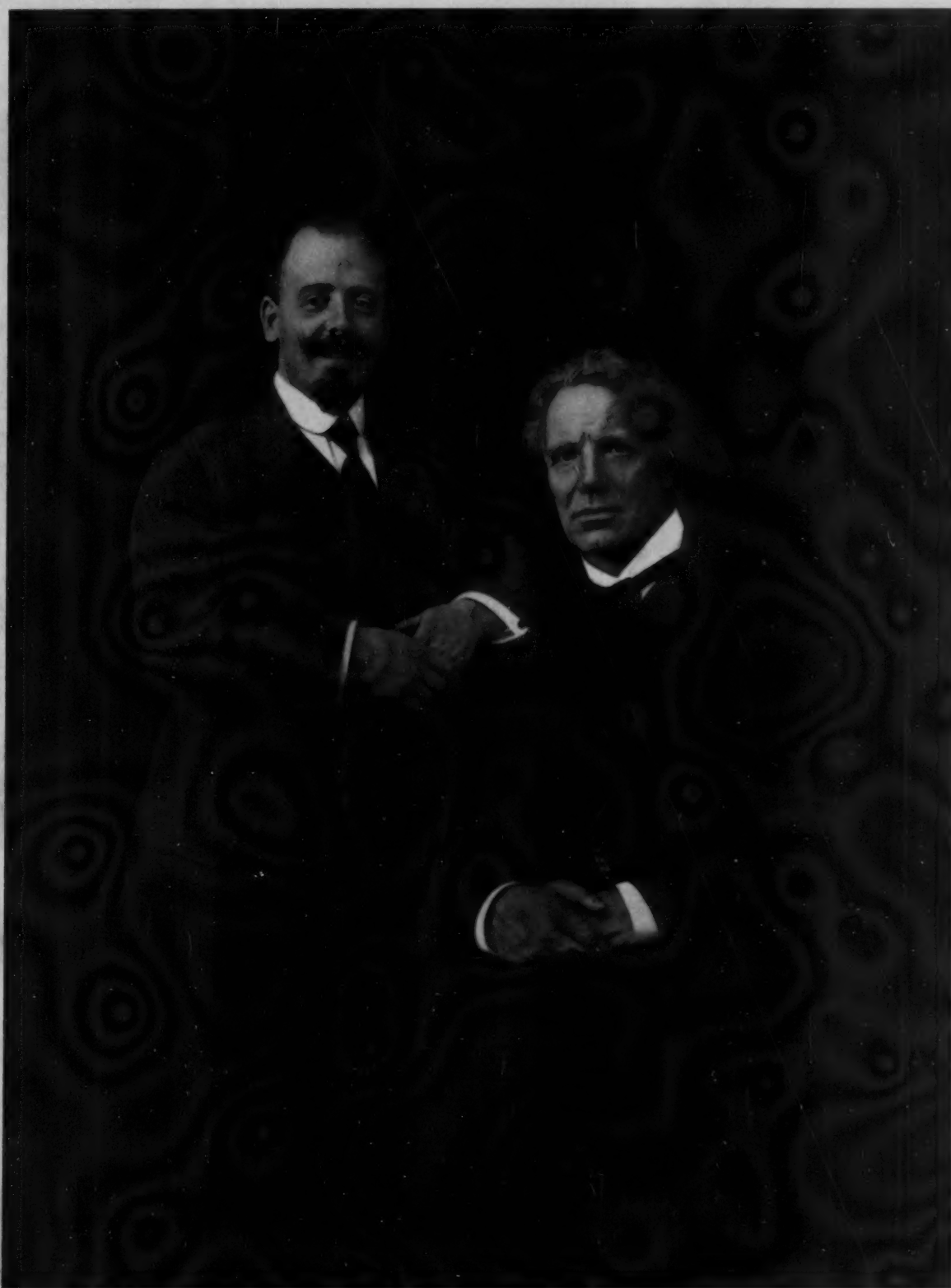


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MOTZ ST., 36.  
BERLIN, W., March 19, 1910.

Lamperti is dead. The famous old singing teacher passed away here yesterday noon, aged seventy. The immediate cause of his death was an attack of pleurisy brought on by influenza. In Lamperti the musical world has lost a great man, the last of the famous old Italian singing masters, the last really great representative of bel canto. The illustrious maestro was ill only five days. He continued teaching up to Saturday, March 12; on the afternoon of that day he gave his last lesson, and this was to an American, Mr. McKenney, of Portland, Me. Weakened by the influenza, the master was compelled to take to his bed on Monday, and from that time on he was unable to touch food. In spite of the resulting great debility, he was mentally very active, and on Thursday morning he demanded to be allowed to get up and go about his work. Three physicians and a nurse were constantly at his bedside, day and night, from Monday on, but as the stomach refused nourishment there was, of course, no hope. Friday morning he fell into a deep swoon and he did not regain consciousness. Lamperti had no children and is survived only by his widow, Dora Lamperti, who was his faithful and constant companion for the last twenty-four years. Rarely indeed is such conjugal harmony as was theirs found in the art world, or for that matter, in any of the other walks of life. Madame Lamperti understood the artistic nature of her famous husband to a wonderful degree, and she cared for him and looked out for his welfare during this quarter of a century with touching fidelity. Her society became so indispensable to him that he could not bear to have her leave his side at all; it seems incredible, but it is an actual fact that these two people were never separated even for a day during those twenty-four years. The case is almost unparalleled. Lamperti was active as a vocal instructor for more than half a century, and it would be impossible to estimate how great and far reaching were his services to art. At first an assistant of his famous father, Francesco Lamperti, the founder of the Lamperti school, he soon branched out for himself, and during his residence in Milan, Paris, Dresden and Berlin, vocal students from all civilized countries of the globe, of all ages and of all degrees of talent flocked to him. Of the host of disciples who sat at his feet, Marcella Sembrich has attained the greatest fame, but for decades there has been scarcely an opera house in Europe that has not harbored one of his pupils. Among these were the late Paul Bulss; Stagno, the famous tenor; Ravolli, Helene Hassreiter, Henriette Sartori, Berthe Brethol-Pierson, Agnes Huntington and Anna Sachse-Hofmeister, to mention only a few. Ernestine Schumann-Heink also studied with him for a short time. Lamperti counted among his personal friends nearly all of the great artists of the last fifty years. During his stay in Paris in the early sixties, he was an intimate friend of Rossini and Gounod. He was a man of high ideals—a genuine, big, whole-souled artist. I do not believe he had any real enemies, but he had detractors, chiefly other singing teachers who were jealous of his great fame and success. I knew the master intimately during the five years that he lived in this city, and one day during a conversation I brought up this subject, which was for him a delicate one. No greater proof of the moral grandeur of the man could have been shown than in the big hearted, large minded way in which he spoke of these detractors; he stood so high above jealousy and envy that he did not even bear such people malice. Last October Lamperti celebrated his seventieth birthday in the best of health and spirits. Little did his friends think then that he would so soon pass away. The burial is to take place on March 21 at the Hedwig Cemetery, in the northern part of Berlin.

Kussewitzky and a singer appeared in a concert at the Philharmonie on Sunday evening, which event was attended by 3,000 listeners, and among them the Russian element, as a matter of course, was predominant. Kussewitzky, well and favorably known here as a conductor, greatly enhanced his reputation by his magnificent work

at this concert. It was a strictly Russian program and his selections were Kalinnikow's first symphony in G minor and Scriabine's "Poems de l'extase." Both works have been given here before, but never so impressively as under Kussewitzky. He is a born conductor and during the past year he has grown and developed to a remarkable degree. He read the symphony with breadth, with authority, with a thorough understanding and with an absolute command of all the technical resources of the art of conducting, and the flight of fantasy, the poetry and the passion of the Scriabin poem were illumined by Kussewitzky in the most impressive manner. No greater proofs of Kussewitzky's genius for conducting could be desired than are to be found in the compliments paid him by his famous colleague, Arthur Nikisch, at the conclusion of the program. Nikisch said to him: "I am astonished! You have been conducting only such a short time and can do all this? You are a born conductor; everything is there—you have the technic, you have imagination, you have temperament and you bring everything out with such plasticity. It was wonderful, and I really know of no one who could have conducted these works better." These were the very words which I myself heard from the greatest of all conductors, Arthur Nikisch. Kussewitzky himself declared that this was the proudest moment of his life. Although Kussewitzky has become so interested in orchestra leading, he has by no means abandoned his first love, the double-bass; he still keeps up his practice and still



THE LATE G. B. LAMPERTI AND HIS FRIEND, ARTHUR M. ABELL.

This photograph of the late maestro is now published for the first time, although it was taken at Berlin three years ago by Sini Fischer-Schneevogt.

plays in public. He has been engaged to conduct the London Symphony Orchestra early in April, after which he will return to Moscow to undertake a unique concert tour with his private orchestra of sixty-five men. He has chartered a steamer and will sail along the Volga, giving concerts in twelve large towns. The tour will last a month and during the whole time the musicians will all live on the boat.

Godowsky opened his program on Friday evening with the Chopin B flat minor sonata, and as I had just come from the deathbed of Lamperti, I was in the mood to feel the import of this immortal work as I never felt it before; and the great pianist was at his best in the funeral march and the finale. Throughout the wonderfully impressive playing of the march I saw the face of my departed friend as he lay there in the death chamber so serenely and peacefully. It requires ten magic fingers to play the presto with such speed, lightness and accuracy, but it was the mood, the spirit that Godowsky infused into the movement that was most impressive. I heard the night wind sighing over the graves as it soon will sigh over the last resting place of the great maestro. Godowsky played a popular Chopin program, ending with the B minor sonata; between the two sonatas came the fantasy in F minor; the polonaise-fantasy, op. 61; the C sharp minor and A flat waltzes; the G minor ballad; the G major nocturne; the

D major mazurka, and the bolero. Godowsky's drawing power is steadily increasing and the large hall of the Philharmonie was completely filled to hear his readings of these well known selections of the wondrous Pole. He played magnificently and the loveliness of his touch and the delicacy of his execution were never better displayed; in point of tone color and esthetic beauty of conception he was no less impressive. It must have filled the hundreds of piano students present with despair to hear him play the two familiar waltzes with such dream-like perfection. The waltz in A flat, op. 42, has had a great run here this season. It has not been played quite as often as the Brahms violin concerto, to be sure, but it must have had at least twenty renditions; whereas the other waltz in the same key has not been played once to my knowledge, although much easier and no less brilliant and effective than this one. Godowsky's success was enormous. Among the listeners was Mrs. Godowsky, who had come over from Vienna to visit her friends, Director and Mrs. Landecker. It seemed good to see her again in the director's box, which she so often graced during the eight years of Godowsky's residence in Berlin.

The series of Philharmonic concerts under Nikisch now has come to an end, the tenth and last one having been given on Monday evening. This winter more attention has been paid to novelties than hitherto at these concerts. Among these were Rachmaninoff's E minor symphony; Elgar's A flat symphony; Wilhelm Berger's variations and fugue on an original theme; Max Reger's prologue to a tragedy; an overture by Paul Scheinplug and works by Dukas, Schillings, Georg Schumann and Friedrich Gernsheim. At this last concert Schilling's "Glockenlieder" for tenor and orchestra was given. Max Schillings is president of the Association of German Musicians, he having succeeded Richard Strauss in that office, hence he occupies a prominent position in the musical world, and as a composer gets more hearings than would probably otherwise be the case. His music to Wildenbruch's "Hexenlied" has become famous, thanks to the impressive declamation of Ernst von Possart; his violin concerto, a work that requires an hour and a quarter for performance, has met with some enthusiasm and a great deal of opposition. In these "Glockenlieder" he has given an effective setting to four poems by Spitteler, especially in the way of orchestral coloring. One misses pregnant themes and their development, nor do the songs afford the singer a grateful task; and as Ludwig Hess, the tenor, sang more or less out of tune, the effect was by no means soothing. Hess, however, displayed a high order of musical intelligence and he sang with great fervor. The program opened with Wagner's "Faust" overture and closed with Beethoven's C minor symphony; there was also one other symphonic number, Strauss' "Tod und Verklärung." Nikisch was suffering from a lame hand, which had prevented his appearing as accompanist with Elena Gerhardt on Saturday evening, and which also hampered his freedom of movement with the baton; one noticed the difference in the playing of the orchestra—there was not as much enthusiasm and elan as usual. However, the great conductor's reading of his old war horse, the fifth symphony, was majestic, making a worthy conclusion to the winter's series of concerts. Next Monday a supplementary Philharmonic concert will be given for the benefit of the pension fund of the orchestra when Nikisch is to direct the first and ninth symphonies. In the latter he will have the assistance of Siegfried Ochs' Philharmonic Choir.

Albert Spalding at his violin recital greatly enhanced the splendid impression he made when appearing with the Philharmonic Orchestra last Thursday. He was greeted, furthermore, by a very distinguished audience. His program comprised Handel's A major sonata; the adagio and fugue from the Bach unaccompanied suite; Mozart's D major concerto; Beethoven's F major romance; Tartini's variations on a gavotte by Corelli and smaller numbers by Schumann, Tchaikowsky and Debussy, closing with Wieniawski's scherzo tarantelle. One gets a better general impression of a violinist's capabilities in a recital than with orchestra; in many cases the orchestra covers up a multitude of sins, although this was by no means the case with our gifted young countryman. Technically Spalding was superb throughout this program and he displayed a great deal of depth and variety of tone. He read the Handel and Bach numbers with commendable beauty of style, and none but a musician par excellence could interpret the Mozart concerto so nobly and with such lucidity. The successful way in which Spalding coped with the various and varied problems his program presented showed him to be an artist of a great deal of versatility. He read Tartini's charming variations on the old gavotte admirably; in Schumann's "Garten" melody he made his violin sing tenderly, while in the same composer's "Springbrunnen" and also in the Wieniawski scherzo, he displayed brilliant virtuosity. There is a convincing note of sincerity in Spalding's work; he evidently is a young man who strives for the highest artistic heights. His reception at the re-

ital was quite as enthusiastic as at the orchestra concert and he was called upon to give numerous encores.

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Alexander Heinemann has never been heard to better advantage in this city than at his third concert, given at the Singakademie on Wednesday. His program was made up of lieder and ballads. He began and ended with Loewe, singing six numbers by this favorite composer, and between these came a number of novelties by Hermann Durra and Paul Ertel. There were six songs by Durra, a Berlin composer, and one of them, entitled "Zigeuner," made quite a hit and was demanded de capo; some of the others showed a good deal of Brahms' influence. Ertel, who was down on the program with three novelties and his well known "Wahlfahrt nach Kevlaar," has a great deal more originality of invention and his piano accompaniments are full of harmonic interest and color. One of his songs, entitled "Liebesmelodie," was also redemanded. The "Wahlfahrt nach Kevlaar," accompanied by string quartet and harmonium, or reed organ, is a beautiful and effective composition. Heinemann was in splendid voice throughout the evening and he aroused tremendous enthusiasm. As an interpreter of Loewe's ballads he is unrivaled; in "Der Woywode" he works up a terrific climax. He has unlimited wealth of vocal material to draw on, and as his technical powers keep pace, he has a tremendous advantage over most singers. He can make a crescendo that is like an avalanche in effect; yet on Wednesday evening some of his most impressive moments were in his employment of the pianissimo. Heinemann has all colors on his palette and with him mental grasp and temperament go hand in hand. In his most impassioned utterances he works himself up into a very paroxysm of fury; at such times the effect on the audience is indescribable. Although his program on Wednesday evening lasted from eight to ten, scarcely a soul left the hall before half past ten, fully a half hour having been devoted to encores. One of these was Hans Hermann's "Die Drei Wanderer," a very effective number of Heinemann's; another was Schubert's "Litanei," in which his beautiful sotto voce was admirable. The great baritone was greeted again, as is always the case, by a packed house. Heinemann made last year no less than thirty-five appearances in Berlin, including concerts, recitals and oratorios, and there seems to be no limit to his drawing power.

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Richard Burmeister has adopted an innovation in the way of concert giving. He gave a recital in the concert hall of the Hotel Esplanade on Saturday evening. This is not one of the regular recital halls of Berlin but it is a beautiful little auditorium, and the audience which Burmeister had was quite in keeping with the hall. It included many members of Berlin's aristocracy and numerous celebrities from the art world; among those present were Duke Alchianoff; Ambassador Varnh  ler and wife; Baron von Rheinhaben, Countess Sauerma, Countess Rehbinder, Baron von Dincklage, Count Goertz, Major

von Schelling, Secretary of State Sternrich, the Privy Counselors Kurlbaum, Gallencamp, Hansemann, Paskowski, Frau Kurlbaum, Mrs. Georg von Siemens; the directors of the Royal High School of Music and the Scharwenka Conservatory; the painters Knaus, Gentz, Von Krumhaar, Rhein, Vogel, von Werner, the sculptors Eberlein, Lessing, Goetz, Lunburg, the daughters of the Imperial Secretary of Finance, the directors of the Deutsche Bank, Von Gwinner, Helfferich, Heinemann; Mr. and Mrs. Georg Fergusson, Mr. and Mrs. Stillman-Kelley and Dr. Ludwig Pietsch. From this it will be seen that Mr. Burmeister occupies a prominent social as well as an important artistic position in Berlin. His program

group including the F sharp major impromptu, a prelude, the C sharp minor waltz, the B major nocturne and F minor fantasia. Burmeister was in excellent form and his rendering of this program left nothing to be desired. A great deal is always expected of an artist having the Liszt traditions, as Burmeister has, and in the way of technical finish, of beauty and variety of touch, of conception and of warmth of expression Burmeister was admirable throughout the evening. Burmeister fortunately considers piano playing an art, and not a science, as do some of the modern manipulators of the keyboard; in interpreting the ideas of the great masters he makes first for absolute beauty—beauty of tone and beauty of phrase, and as a result his playing appeals to highly cultured audiences.

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The brothers Waghalter, Wladyslaw, violin, and Ignaz, conductor, appeared together at Bl  thner Hall with the Bl  thner Orchestra on March 12. The violinist played Max Bruch's second concerto and a new concerto by Mieczyslaw Karlowitsch, a Polish composer, who died last year, aged thirty-three, and about whom very little is known. This violin concerto will hardly become popular as a regular repertory number, but it contains parts of a good deal of interest. The romanza is a charming bit of writing for violin and orchestra; the first movement is weakened in its effect by a lot of awkward and ungraceful chords for the solo instrument, but there are interesting moments in the finale. Waghalter, who studied with Joachim at the Hochschule, is an admirable violinist. He combines an excellent cantilena with a thorough technical command of his instrument; his musicianship is of a superior order and he plays with a great deal of temperament. He made all that could be made out of the not very graceful Karlowitsch concerto and his interpretation of the Bruch left nothing to be desired. His style is dignified, manly, and his playing reveals the artist of serious intent and lofty aims. He had the assistance of Adelin Fermin, who sang a selection from Mendelssohn's "St. Paul" and an aria from Eugen Diaz's opera, "La Coup du roi de Thule." Mr. Fermin has an agreeable baritone voice and his manner of singing was warm and sympathetic. Ignaz Waghalter, as a special favor to his brother, conducted the entire program. It is one thing to conduct opera and quite another to follow a violin soloist through a modern and difficult novelty like the Karlowitsch concerto, and Waghalter's remarkable versatility as an orchestra leader was again demonstrated by the way in which he accompanied this work. It is very difficult for orchestra and none but a born conductor could lead the musicians through the mazes of the score with such ease and assurance and, above all, with such success. Wag-



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was just the right length for a recital program, lasting only an hour and a half. It consisted of the Beethoven sonatas in E and F minor, op. 90 and 57, and a Chopin

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halter has a remarkably keen grasp of the import of a score, and he knows how to establish the contact between himself and the orchestra, and also the audience, as do few of the younger conductors of the day. There is always a great deal of vitality in his work. His brother brought the program to a close with Tschakowsky's "Serenade Melancolique" and Wieniawski's A major polonaise.

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Elena Gerhardt is very popular in Berlin and she is always greeted by full houses, thanks to her beautiful voice and her noble, impassioned delivery; but she has always enjoyed the advantage in this city of having Arthur Nikisch as an accompanist. This was not the case, however, at her third and last recital, for the great conductor was suffering with a sore finger and could not touch the piano. The hall was filled, nevertheless, with a select audience that followed the distinguished vocalist through groups of lieder by Schubert, Brahms, Grieg, Weingartner, Strauss, Goldmark and Rubinstein with rapt attention, as my assistant informs me. As a substitute for Nikisch, Paula Hegner was secured, and the young lady gave the singer sympathetic support at the piano.

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A sensational event was the appearance of Marie Wieck, the venerable sister of Clara Schumann, in a concert given at Choralion Hall by Mary Wurm. Marie Wieck is now seventy-eight years old and this was her last public appearance. She was in her day a very distinguished pianist, having enjoyed the instruction of her father, Friedrich Wieck, who was one of the greatest piano pedagogues of his time. He fitted her, as he did her famous sister Clara, for the career of professional pianist. Marie Wieck began to study the piano when five years old and at the age of eleven she played in public with her sister Clara the Moscheles E flat sonata for four hands. The fact that Friedrich Wieck allowed her to play in public at that age is proof that she was far advanced, for he was not the man to tolerate imperfect, amateur public performances in his own children. It was Franz Liszt who introduced the piano recital, but Marie Wieck is said to have been the first artist who played programs with the composers arranged in chronological order; this was at Dresden when she was still a young girl, and these concerts made her famous. During her long career she won success as a pianist throughout Germany, Austria, Switzerland, Denmark, Italy and England. During her tours she came in

contact with all the celebrities of the day, and was made much of by royalty. She was repeatedly a guest of the King of Italy. When she first met Verdi in Italy he requested her to play for him something by her brother-in-law, Robert Schumann; like her sister, she was especially successful as an interpreter of Schumann, and at this, her last Berlin appearance, on Thursday evening, she was heard together with Miss Wurm in Schumann's variations, op. 46, for two pianos. When she appeared on the platform the entire audience rose in a body and greeted the aged maestra, the last representative of a great name which has been famous for a century, with a spontaneous outburst of enthusiasm. As to the playing of the venerable lady, that was a great surprise to everybody. She still has a beautiful touch, a clear, pearly technic, and she displayed an amount of esprit and warmth in her delivery that was astonishing in one of her age. I remember hearing Annette Essipoff some years ago at a Philharmonic concert; Essipoff was then only fifty-five years old, but she failed to show the mental activity and the fire of Marie Wieck, who is seventy-eight. The distinguished old lady received an ovation. Mary Wurm also scored an emphatic success with her Schumann program. Technically she is thoroughly grounded, she has the true instinct for tonal effects and she is thoroughly musical. She also plays with warmth and her work throughout the evening was very satisfactory.

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Gottfried Galston was the soloist of the seventh concert of the Society of Music Friends, under the direction of Oskar Fried, and he had a big success with his splendid performance of Liszt's E flat concerto. It was stirring, virile piano playing, thoroughly worked out as to technical detail and beautiful in tone color and variety of nuance. Galston is steadily growing as a pianist and his work is always convincing and satisfactory. At this concert an overture by Richard Wintzer, "Marienkind," met with a fairly warm reception. Although not a work of great importance in point of invention, it shows the composer to be a factor of commendable attainments. Richard Strauss' symphony fantasy, "Aus Italien," brought the program to a close.

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Other concerts of interest during the week were Julia Culp's fourth song recital, which occurred at Beethoven Hall before a sold out house; a concert by the flute virtuoso, Emil Prill, first flutist of the Berlin Royal Opera

Orchestra, who scored a big success with his performance of Mozart's D major concerto for flute and piano and who was heard again to great advantage in Weber's charming and so seldom heard trio for flute, cello and piano, in which the concert giver had the assistance of Hugo Dechert, cello, and Richard Rössler; a concert by the pianist, Amy Hare, with the assistance of J. Gesterkamp, violin, and H. Bayer-Hane, both members of the Philharmonic Orchestra, and both very fine artists; the last quartet evening of the Dessau Quartet, with the assistance of Jose Vianna da Motta. Further, there was a concert by Dirk Schäfer with compositions of his own, in which he had the assistance of Carl Flesch, violin, and Gerard Hekking, cello. Schäfer is a creative talent of no mean order. He has ideas in abundance, he has good technical command and he is a master of form. He is one of the few younger modern composers who write really beautiful lyric melodies, as in the adagio of his fourth violin sonata, for instance. However, there is a good deal of modern spirit in his work. A song recital by Marie Berg, who gave a program of Italian music, beginning with old masters of the fifteenth and sixteenth centuries and ending with moderns like Sinigaglia, Puccini and Leoncavallo, and piano recitals by Arthur Rubinstein, Alfred Schroeder and Gunther Freudenberg were also heard.

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A Max Reger festival is to be given at Dortmund from May 6 to 8. It has been arranged by Conductor Hüttner, of the Dortmund Orchestra, an admirable band of musicians, that played in Berlin two years ago with great success.

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For the benefit of those three remarkable American prodigies, the Berlino children, a musicale was given last Sunday afternoon by Annie Huntley, the Australian piano teacher. The youngest child is now in Italy with his mother; but David Berlino, the twelve year old pianist, was heard in the Bach-Tausig toccata and fugue in D minor, in the Chopin B flat minor scherzo and in Liszt's "Rigoletto" fantasy. David does not play like a child, but like a mature artist; his technical equipment is remarkable for his age and he displays in his technic and in his chord playing and phrasing a virility that would do credit to many an older colleague. He is intensely musical and a bright future seems assured him, provided the wherewithal for further study is forthcoming. It was to help in providing this that Miss Huntley gave the musicale and a

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goodly sum was netted for the children. Little seven year old Robert played a Goltermann capriccio and the Popper gavotte on the cello and Beethoven's D major variations on the piano, displaying remarkable gifts for both instruments. The children were assisted by Frl. von Brandenstein, who sang lieder by Schumann, Strauss and others, making an excellent impression. She has a pure, sympathetic voice, musical intelligence and a warm delivery.

\*\*\*

Francis MacLennan, the American tenor, now one of the leading singers of the Berlin Royal Opera, recently achieved an immense success at Edinburgh, where he sang Siegfried in English. The Edinburgh Scotsman writes that MacLennan, with his vivid interpretation of the part of Siegfried, which was as strong vocally as it was dramatically, has placed himself at a bound in the forefront of British tenors. MacLennan is not an Englishman, but an American, however. The tenor's wife, Florence Easton also sang the part of the bird in the "Waldweben" music, and she is also spoken of very highly by the Scotsman. I recently heard MacLennan as Raoul in the "Huguenots" and I found that he had made great progress in his art; he takes the high notes, especially, with far greater ease and freedom than formerly and his voice carries much better than it used to do.

\*\*\*

The capital of 11,500,000 marks for founding the big new opera, which I have repeatedly mentioned, on Kurfürstendamm, has all been subscribed and the papers have been legally drawn up. The board of directors has been appointed and consists of Joseph Brasch, Fedor Berg, Hermann Fernow, head of the Concert Direction Wolff, Felix Lehmann and Albert Levy. Gotthelf Gossels and Ludwig Wolff are president and vice president of the board of directors. The purpose of the stock company, according to the statutes, is to build on the site at Kurfürstendamm 193-104, a large opera house with all modern conveniences and appurtenances. As I announced some time ago, Angelo Neumann, of Prague, has been chosen as director-in-general of this new operatic undertaking.

\*\*\*

Esther Cobb, an American girl, who studied here with the late Lamperti, is now a member of the Mayence Opera, which numbers three Americans among its personnel, Miss Cobb, who has taken the stage name of Cobina, recently sang the Queen of the Night in Mozart's "Magic Flute," with much success. The Mayence papers praise her beautiful, flexible, high soprano voice and her excellent coloratura.

\*\*\*

Augusta Cottlow, accompanied by her mother, has just returned from her triumphant appearances in London. She

first gave two recitals in Aeolian Hall and her success was so great that she was engaged by Landon Ronald to appear with his New Symphony Orchestra in Queen's Hall. On this occasion the distinguished young American pianist's playing of the Tchaikowsky concerto greatly enhanced the great impression made by her recitals. Miss Cottlow's London criticisms are magnificent and the public, too, was very enthusiastic in its tokens of approval. The critics speak in special praise of her playing of MacDowell's sonata "Eroica." For instance, the Morning Post says: "Miss Cottlow gave a noble reading of a noble work."

ARTHUR M. ABELL.

#### ST. CECILIA CLUB CONCERT.

One of the events of Easter week in New York was the concert of the St. Cecilia Club at the Waldorf-Astoria last Tuesday evening. Reinhold von Warlich, the basso, assisted in a program that was unusually interesting, although there were some numbers quite unworthy even of a semi-social, semi-musical organization. The fine audience manifested the keenest interest in the soloist of the night, and after him, the familiar offerings like the barcarolle from "Hoffmann's Tales" and the arrangement of "Love's Dream After the Ball" gave the greatest pleasure. Two other songs also entitled to first mention were the Brahms "Ave Maria" and Clutnam's charming Persian song, "Myrra." Mr. von Warlich revealed a voice of surpassingly rich timbre and his singing was aglow with the vitality and beauty that arouses jaded minds out of their cold indifference. For his first group Mr. von Warlich sang three Schubert songs. "Ganymed," one of the unknown gems of the composer, was followed by two which are favorites, "Sei mir gegrüsst" and "Ungehduld." In the second half of the program, Mr. von Warlich was heard in three English songs and his diction was a real consolation to those who have little hope of English as a language for artistic lyrical interpretation. And, what a rebuke this European artist administered to those American singers who mouthed their words while singing English songs. When Mr. von Warlich sang Chadwick's "Ballad of the Trees and the Master," every syllable was distinct and every word polished. Jacobsen's "Requiem," a setting to Stevenson's poem, proved another grateful offering. Lastly, Mr. von Warlich sang "A Man's Song" by Victor Harris, the musical director of the club.

The larger numbers given by the club included "The Wind-Swept Wheat," by David Stanley Smith (for chorus and soprano solo), and "The Sea Fairies," a cantata by Mrs. Beach, for chorus with soprano and alto solos. The concert closed with the singing of Gabriel Marie's "Spring Song." The names of the members of the club who sang the solos were not published. Such an exhibition of modesty in New York is puzzling.

#### Aage Fredericks a Specialist.

Aage Fredericks, the young Danish violinist, is a specialist in the music of the Scandinavian, Russian and Finnish composers. His playing of this Northern music has the true flavor which never fails to charm and fascinate his audiences. Mr. Fredericks was the first to play the Sibelius violin concerto, while still in manuscript, at a concert in Helsingfors, Finland, and his work met with tremendous success.

Following are several press notices regarding Mr. Fredericks' New Rochelle (N. Y.) appearances:

Mr. Fredericks again proved himself an artist of high attainments. His playing was brilliant and was distinguished by great sincerity and elevation of style rather than by mere sensationalism. —New Rochelle Press, February 2, 1910.

Mr. Fredericks again proved himself an artist of great attainments and won the hearty applause of a sympathetic audience. His playing of Wieniawski's "Legende" was especially fine. —New Rochelle Evening Standard, March 2, 1910.

Aage Fredericks made a deep impression by the dignity and nobility of his style, the depth and sweetness of his tone and a command of technique that was absolutely satisfying. He has a winning personality and with added experience will gain an assurance and positiveness that will enable him to take his place with the greatest living artists. He is certainly a genius of the first order and his work was a veritable triumph. Being especially an exponent of Northern music, his reading of the Grieg sonata was most interesting and entirely convincing. —The Pioneer, New Rochelle, October, 1909.

#### Rider-Kelsey to Concertize.

Corinne Rider-Kelsey will, in future, be under the management of Loudon Charlton. Few American singers having attained prima donna rank enjoy greater popularity than Madame Kelsey. Possessed of a soprano voice of exceptional beauty, she has sung throughout the country under the most important auspices. In Europe, where she has appeared in opera, her fame is no less than in her own country. It is probable that Madame Kelsey will be heard in recital more frequently next season, and while her reputation rests, in large measure, upon her achievements in oratorio, she has nevertheless repeatedly proven herself a recital artist of delightful attainments. She will devote the entire season to concertizing, opening it with a New York recital in Carnegie Hall.

#### The Song Birds Flit.

Charles Dalmores sailed for Europe last week on the steamer Potsdam. The Lusitania carried away Lina Cavalieri and Henry W. Savage.

#### Nordica Engaged for Buffalo and Paterson Festivals.

Madame Nordica has been engaged for the Buffalo and Paterson music festivals. The prima donna will sing in Buffalo, May 12, and in Paterson, May 13.

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## MUSIC IN BUFFALO.

BUFFALO, N. Y., March 31, 1910.

The Ball-Gould Quartet gave the last of this season's series of chamber music recitals on Easter Sunday afternoon at the home of Edward H. Butler. This popular quartet played on Tuesday evening at Niagara Falls, assisted by local talent and some Rochester musicians.

On the program of the New York State Music Teachers' Association appear the names of Harry Fellows, director of the Delaware Avenue Baptist Church; Mabel Driver, solo contralto, and Ray Burroughs, organist. May M. Howard, music critic of the Buffalo Express, will speak on "Tone Color and Modern Orchestration."

The writer attended a spirited rehearsal of Easter music, Harry Fellows directing and Ray Burroughs at the piano, each of whom inspired the singers to do their best. Well did they respond with the soprano solo, quartet and chorus "Christ Is Risen," from Julian Edwards' cantata, "The Redeemer," also Maker's anthem, "Awake, Awake, Thou That Sleepest," and for a secular selection, MacFarlane's realistic setting of Kingsley's fine poem, "Three Fishers." The quartet at the Delaware Avenue Baptist Church includes Miss Liebler, soprano; Mabel Driver, contralto; Mr. Work, tenor, and Mr. Hager, bass.

Exceptionally fine programs published in the local press indicated a widespread, reverent celebration of Easter Day. It would be encroaching on valuable space to publish in detail thirty-four programs published in the Buffalo Express.

The writer knows from her attendance at Trinity Church how majestic was the music at the 7:30 and 11 a. m. services in this magnificent edifice. Seth Clark, organist, can be relied upon to present the best only in chorus and solo work. In Macfarren's "Pascha Nostra," a boy soprano's silvery, flute like voice was wonderfully appealing. Dr. Frankenstein also has a beautiful tenor voice. The "Gloria Tibi," from Gounod's "Messe Solennele" was sung with fine effect, and later the "Credo," "Agnus Dei" and "Sanctus," the latter always an inspiring number.

The special feature at St. Paul's was the singing of a new duet written by A. J. Webster, organist, for the soprano and contralto, Rebecca Cutter Howe and Mrs. George Barrell. Mrs. Howe commands the highest salary of any woman singer in Buffalo. Her only teacher has been her father, a well known Boston instructor, E. Cutter, Jr. Mrs. Howe will go to Boston soon to give a series of song recitals. Mrs. Barrell has arranged a song recital at Twentieth Century Hall, April 16. Coenraad V. Bos, her assisting artist, stopped in Buffalo last week with Dr. Wüllner to make final arrangements. On this occasion Mr. Bos will play piano numbers as well as Mrs. Barrell's accompaniments.

A Liverpool firm is about to publish an organ composition entitled "Meditation," written by W. Ray Burroughs (a former pupil of William C. Carl, of New York).

The Orpheus will give its next concert, April 4, Allen Hinkley, soloist.

Andrew J. Webster is busy these days rehearsing his splendid Philharmonic Chorus for the big festival of May 12, 13 and 14. Some of the compositions being studied are Rossini's "Stabat Mater," Goring-Thomas' "The Swan and Skylark," Cesar Franck's "Psalm 150." The Thomas Orchestra will lend support to the Sailors' Chorus and the Spinning Chorus for women's voices from the "Flying Dutchman."

Clara M. Diehl's last musical lecture on French and Russian composers was delightfully instructive and entertaining, interspersed by Miss Diehl's fine piano illustrations of the more recent school of France and Russia, ably supplemented by the vocal numbers of Grace Jones, who possesses a rarely beautiful voice. One of her teachers was Max Decci (instructor of Mariska Aldrich). Miss Jones has also been taught in Paris, consequently her French diction is perfect. She sang with charming ease Lalo's "L'Esclave" and "Souvenir," and Delacroze's "Le Cœur de m'amié," also Augusta Holmes' "La Belle du Roi" and Tchaikowsky's "Pourquoi." Miss Jones is the daughter of Captain Jones, the projector and builder, of Gulfport, Miss. Many auditors requested Miss Diehl to repeat the course, which has been so delightfully beneficial, for she is an authority on the pronunciation of the French language, having spent years in Paris. It was a pleasure to hear the names of the various composers pronounced correctly. Much valuable information concerning salient characteristics was imparted.

A noteworthy concert will take place tomorrow night at Convention Hall. The Clef Club, 200 mixed voices, will present a remarkably fine program under the direction of

Alfred Jury, whose method is the same as Dr. Vogt, of Toronto. So, as usual, there is a big demand for seats. Madame Kirkby-Lunn, the English contralto, will be the solo attraction.

Word has just been received that W. Ray Burroughs, organist of Delaware Avenue Baptist Church, will give an organ recital April 10 at Convention Hall.

VIRGINIA KEENE.

## MUSIC IN BIRMINGHAM.

BIRMINGHAM, Ala., March 29, 1910.

The programs of the music festival to be given April 19, 20 and 21 have been published and show an array of music for the five concerts which should please a variety of tastes. The New York Symphony Orchestra, with a quartet of soloists, Sara Anderson, Nevada van der Veer, Reed Miller and Marcus Kellerman, will be assisted locally by the Treble Clef Club and Mrs. Truman H. Aldrich, Jr., pianist, in the first program, and the chorus of the Oratorio Society, which will sing the choruses in Tchaikowsky's "Eugen Onegin" on the third program. A Wagner program closes the festival.

Marie Stapleton, soprano, who is making quite an enviable reputation as a soloist, was the guest of her parents in this city recently. Miss Stapleton, a pupil of Frank Ormsby, is permanently located in Pittsburgh, and, during a month's vacation, has sung in two recitals in Memphis

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on March 4 and 19, also in Ripley, Tenn., on March 17. In the recital of March 19 she assisted William Sherwood, pianist, of Chicago. Miss Stapleton was heard here on Sunday, March 13, at the Second Presbyterian Church.

Those who remember the singing of Frank Ormsby, in summer opera here several years ago, are pleased to hear of his appointment as tenor soloist at the Fifth Avenue Baptist Church, New York City. Mr. Ormsby has spent the past year in Pittsburgh.

Glen Friermood, the popular voice teacher, gave another of his pleasant studio musicales on Saturday, March 19. Evelyn Going and Alice Phillips, two advanced pupils, sang groups of songs, and Mr. Friermood finished the program with two more groups. In a recent Berlin letter to THE MUSICAL COURIER special reference was made to the pupils of Hugo Kann, among whom was Glenn Freyerwood, who is none other than our Mr. Friermood. He has produced a large number of compositions for both voice and piano, which, although as yet unpublished, compare very favorably with others of their class and are frequently heard. Mr. Friermood leaves in April for the summer in Europe.

Through the personal efforts of Mrs. Truman H. Aldrich, Jr., a fortunate three hundred and sixty Brahmsites will enjoy a series of matinee musicales during the next winter season. The number is limited only because of the seating capacity of the auditorium of the Chamber of Commerce. It is Mrs. Aldrich's intention to bring a pianist, a violinist and a singer for the three concerts, and while they are yet to be selected, Mrs. Aldrich's connection with the project is ample guarantee of their excellence. The season tickets were all taken within the first week, and many more could be sold were they available.

Maude E. Truitt, director of music in the Mobile city and county schools, was a visitor in this city last week, attending the Alabama Educational Association. On Thursday afternoon, at a meeting of the music section of the association, Mrs. Truitt made an address on "How and Why Music Should Be made a Required Study in the Alabama Schools." Her talk was most instructive, supplemented by forceful arguments, which should be productive

of progress along the line of which she spoke in those parts of Alabama where music is not a required study, as it is in the schools of the Birmingham district.

LAURA JACKSON DAVIDS.

## MUSIC IN JACKSONVILLE.

JACKSONVILLE, Fla., March 30, 1910.

Friday evening, March 25, at the Church of the Good Shepherd, the sacred cantata, "Olivet to Calvary," by J. H. Maunders, was well rendered by a choir of thirty voices, assisted by Mrs. George H. Mason, soprano; Thomas T. Elmore, tenor; Joseph X. Schreiber, baritone; Frederick Phillips, violin; Sigurd Frederiksen, cello; Alice Corbett, organist, and Rev. M. Campbell Stryker, director.

The first concert of the Jacksonville Philharmonic Society was given at the Windsor Auditorium Sunday afternoon, March 27. Michael Wertheim, the conductor, demonstrated his ability by the excellent rendition of the program, which consisted principally of the works of Grieg and Berlioz and the unfinished symphony of Schubert. Sigurd Frederiksen, cello soloist, was in his usual good form.

Much interest is being manifested in the second annual music festival of the Jacksonville Choral Society, assisted by the Ladies' Friday Musical, to be given April 11 and 12, with the New York Symphony Orchestra and the following soloists: Sara Anderson, Nevada van der Veer, Reed Miller and Marcus Kellerman. The choruses are in good form, and judging by the advance sale of season tickets there will be standing room only at all four concerts.

The Florida State Music Teachers' Association will hold its third annual convention in Jacksonville, at the School of Musical Art. The dates of the meeting are identical with those of the spring music festival, so that all who attend may enjoy the festival concerts. For this reason no formal music program has been prepared, but on April 13 there will be a lecture on public school music, followed by an informal musicale, in which all the music clubs of the State will be represented. The program committee has endeavored to consider the crying needs of the musical situation in Florida, and with this in view are trying to secure Miss Bentley of Washington for a lecture on music in the public schools. Florida is sadly in need of this important branch of education, and those interested in music in Jacksonville have been bending their energies toward that end for the past few months, hoping that this convention will do much toward bringing about the desired result. The other papers of the convention will touch on present needs in pedagogy of music, vocal and instrumental. The St. Cecilia Club of St. Augustine, which is responsible for the formation of the Teachers' Association, will furnish a paper on the object of the association itself. All are looking forward to a most successful convention.

C. J. BOLINGER.

## A Bantock Recital in New York.

An entire program devoted to compositions by Granville Bantock, the young English composer, was presented at a concert in Mendelssohn Hall, Wednesday night of last week, by Mr. and Mrs. Warden Laskey, assisted by Charlotte Gaines, a soprano from Boston, and Miltonella Beardsley, a resident pianist. Mr. Laskey, who possesses a powerful baritone voice, sang in dramatic style a group of the Bantock compositions entitled "Songs of the East," in addition to "The Jester Songs" and in a duet with Mrs. Gaines. Mrs. Laskey, who has won a name accompanying for singers like Jomelli, Sara Anderson, Baernstein-Regneas and for clubs like the Rubinstein of New York, revealed much feeling and sympathy in assisting her husband at the piano and organ.

Despite the sincerity and excellence of the presentation, there was the inevitable monotony that usually follows in a concert given up to one composer, unless that composer be a genius, and no one claims than Bantock is more than a young man of talent. Mrs. Beardsley played with taste and warm tone quality three of the Bantock piano compositions, a fantasia, romance and mazurka. Of these the romance was the most charming. Mr. Laskey made a marked impression with the "Jester" songs, and Mrs. Gaines did her best work in a lullaby, which Mr. Bantock has grouped with his "Songs of China." On programs with other music some of these Bantock compositions would add agreeable variety, but a whole evening of them is something of an affliction.

## Connell Sings "Lochinvar."

At John Wanamaker's, in Philadelphia, last week, Horatio Connell, the baritone, scored another great success when he sang Chadwick's ballad, "Lochinvar," with the composer conducting the Philadelphia Orchestra. He received no less than five recalls, and the audience was so enthusiastic that he was immediately engaged by Dr. J. Lewis Brown to sing at the afternoon concert.

## MUSIC IN NAPLES.

NAPLES, Italy, March 20, 1910.

Last Thursday evening Umberto Giordano's new one act opera or "vozzetto lirico" (a rough lyric sketch), as he styles it, "Mese Mariano" (The Month of the Virgin Mary), was given its premiere at the Theater Massimo, Palermo, Maestro Mugnone conducting the work, which was preceded by Mascagni's "L'Amica." The opera was heard by a most intelligent and distinguished audience among which were many of the best known Italian critics, who journeyed to Palermo expressly to attend the premiere. Friday morning's papers were unanimous in declaring Giordano's music of entrancing beauty, of melodic originality; in some parts, exquisitely tranquil, often light and gay, while in other instances, of much dramatic intensity. The one scene is laid in the garden of a children's asylum in Naples. Vesuvius, with the beautiful Bay of Naples, forms the background. There is no plot. The librettist, the illustrious Neapolitan poet, Salvatore di Giacomo, has made for the text a sort of character study. There are the children of the home; fishermen who come



CHIESA DI S. FRANCESCO DI PAOLA, NAPLES.

to bring their offerings to the Madonna; a countess who is a benefactress of the asylum; Carmela, a Neapolitan woman of low type who comes to visit her young son to find that he has died the evening before of a sudden illness; the mother superior and the simple natured sisters. In the cast were Berlandi (Carmela); Ornelli (The Countess); Romboldi (a fisherman), and all three were much applauded. The other parts were also in the hands of competent artists. The composer, who was present, was brought before the curtain several times at the close. The opera is now being rehearsed at San Carlo, this city, and two of the leading roles will be interpreted by Emma Carelli, the dramatic soprano, and by Eleanora de Cisneros, the mezzo.

The French "Società Concerts D'Autrefois" gave a most interesting program at the Politeama Giacosa last Sunday afternoon, as the ninth subscription concert of the "Società di Concerti, Giuseppe Martucci." The company was composed of Mlle. Delcourt (clavicembalo), M. Fleury (flauto), M. Fossé (oboe d'amore), M. Jurgensen (viola d'amore), M. Desmonts (viola da gamba), and M. Nanny (contrabasso). The program embraced appropriate works of the fifteenth and sixteenth century composers, Hasse, Couperin, Rameau, Marcello, Frescobaldi, Bach, Lotti, Boismortier, Lulli, Mouret and Sacchini. The vast proportions of the sala are a disadvantage for a concert of this nature, as none of these antique instruments

can be made to produce a tone of any great volume or carrying power. Especially was this true of the clavicembalo, which was at times quite lost to the ear in the concerted numbers. The musicians were all fine artists and the afternoon proved highly enjoyable to a very large audience.

Monday evening at San Carlo, "Andrea Chenier" served for the "addio" of the eminent baritone Riccardo Stracciari. The exceptional artist in the role of Gerard again exhibited his remarkable voice to fine advantage, as well as his extraordinary dramatic gifts. The title role was sung by a most promising young tenor, Augusto Scampini, who possesses a mellow voice of great volume and compass. With further experience and artistic development, there is no doubt but that he will become famous. Others in the cast were Agostinelli de Cisneros, Cenami and Berardi. Campanini conducted.

Druetti, de Cisneros, Vignas, Kaschmann, Arimondi and Dadone made up an admirable cast for "Lohengrin" at San Carlo, Tuesday evening. Druetti sang Elsa for the first time. Her beautiful voice is well adapted to the sympathetic part. The success of Eleanora de Cisneros as Ortrud reached the proportions of a triumph for this distinguished American. During the past two years, she has continued to make rapid strides in her art and the people of Chicago who will be privileged to hear her at their opera house next season, have much in store. The veteran baritone Kaschmann as Telramondo sang with great effect. Despite his years, he has retained his marvelous powers as an artist. Maestro Campanini brought out the light and shades of the score with a master hand.

Next week's schedule at San Carlo includes "Madama Butterfly," with the soprano Farneti; "Lohengrin," "La Bohème," and "La Navarraise," with Emma Carelli.

Thursday afternoon a very large audience heard Padre Hartmann's oratorio "The Death of Our Lord" at the Church of Santa Chiara, directed by the distinguished composer himself. The work was given by the large orchestra and chorus of the Società "Giuseppe Martucci" and the soloists were Eleanora de Cisneros, mezzo; Ada Sari, soprano, and Scandiani, baritone, all members of the San Carlo company. The oratorio was repeated yesterday afternoon.

Safonoff, at a recent orchestral concert, in Rome, directed a lengthy program including the overture from Mendelssohn's "Summer Night's Dream"; a serenata by Mozart; Schumann's third symphony; Weber's "Oberon Overture," and Strauss' "Death and Transfiguration."

Francis Macmillan, last Thursday evening, gave a most successful concert at the Augusteum, Rome. His program embraced the Bruch G minor concerto; a minuetto by Mozart; Dvorák's "Humoresque," and the Paganini "Fantasia on Rossini's Mosè." The violinist was assisted by an orchestra directed by Maestro Molinari.

The distinguished Neapolitan vocal teacher and musical director, Carlo Sebastiani, conducted a most finished performance of Pergolesi's "Stabat Mater," Friday afternoon, with male chorus and full orchestra, at the Church of S. Francesco di Paola, this city. The tenor Vignas, the baritone Kaschmann, and the basso Arimondi sang the

solo parts. For many years past, Maestro Sebastiani has been invited to direct a sacred work at this famous church during holy week and many of the most celebrated singers of the present and past generation have sung under his baton at these services.

At her concert in the Augusteum, Rome, this afternoon, the coloratura soprano, Selma Kurz, of the Imperial Opera, Vienna, will sing Susanna's aria "Deh vieni, non tardar," from "Le Nozze di Figaro"; a group of songs by Tosti; "Una voce poco fa" from "Il Barbiere," and the "Dinorah" waltz. She will have the assistance of an orchestra under Maestro Molinari.

Next Thursday evening the "Società di Concerti, Giuseppe Martucci" will give Rossini's "Stabat Mater"

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at the Politeama Giacosa under the direction of Padre Hartmann and with Adelina Agostinelli, Eleanora de Cisneros, Vignas and Berardi as soloists.

The violinistic prodigy, Vivien Chartres is making a successful tournee of the larger Italian cities.

It will be noted from this letter that the American mezzo, Eleanora De Cisneros, has been extremely active here of late. During the past weeks the gifted artist has sung in seven performances at San Carlo, twice in Padre Hartmann's oratorio, "La morte del Signore," and aside from these appearances, she has had taxing rehearsals of "The Prophet," "Mese Mariano" and "Stabat Mater." It



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is quite evident that the famous Neapolitan maxim "Dolce far niente" does not apply to the life of the successful artist.

Padre Hartmann was recently interviewed by a representative of the Neapolitan daily *Il Mattino*. Among many other interesting opinions, the distinguished Franciscan stated that he considers Sgambati to be the greatest of the modern composers. The attainments of Padre Hartmann surely entitle his judgments to serious consideration. But what about Strauss and Debussy.

Franz von Vecsey, the gifted young violinist, during the past two weeks, has given four recitals in Milan, large audiences being in attendance at each.

An American lyric soprano, Henrietta Godard, made her debut last evening at San Carlo as Mimi in "La Boheme." The young singer possesses a serviceable voice especially beautiful in timbre in the upper tones and as her works showed that she is very intelligent, she will undoubtedly have much success.

CLAUDE REDDISH.

#### Gracia Ricardo Winning Popularity.

Gracia Ricardo, who returned to America recently from a long sojourn abroad, is rapidly winning popularity. The lateness of the season has not affected her opportunities to be heard. She sang at one of the St. George Lenten services, rendering three solos, "Forever With the Lord," Gounod; "Come Unto Me," from "The Messiah," and "Hear ye, Israel," from "Elijah." The Brooklyn Daily Eagle says of her appearance at Erasmus Hall:

The school was entertained royally by Gracia Ricardo, whom Dr. Gunnison introduced as a singer that had charmed Europe and America by her singing. The accomplished singer sang several numbers, but the students wanted more, and it was with some difficulty that the principal stopped the hearty applause. It was the best musical treat the pupils had enjoyed for a long time.

Madame Ricardo was especially engaged by the Brooklyn St. James M. E. Church for the two Easter services, singing three solos, "With Verdure Clad," from the "Creation"; Woodman's "Easter Dawn," and Hadley's "Easter Song."

#### Cunningham with Charlton.

Loudon Charlton has added to his list of artists for next season Claude Cunningham, the well known baritone, who has made an enviable reputation during the past few years. He enjoys widespread recognition as an oratorio artist, having been heard under important auspices in all sections of the country. In recital, he has been equally successful. Mr. Charlton is contemplating a further extension of this field.

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#### Alois Trnka, Violinist.

Alois Trnka, the Bohemian violinist and one of New York's successful soloists and teachers, is a thorough exponent of the Sevcik school of violin playing. In a course of study, covering a period of four years, he was graduated as a solo performer of sound musical qualities and ample technical equipment. Mr. Trnka's career on the concert stage in Europe was of a brilliant order, but forested by a call to America as a representative of his



ALOIS TRNKA.

master, and which resulted in his establishing himself among prominent violinists as a teacher. His ability as a soloist in New York was proven at his concert last season in Mendelssohn Hall, when he achieved a triumph with the Joachim "Hungarian" concerto. Chicago, Buffalo, Rochester, Utica and other cities are equally acquainted with his art.

Mr. Trnka's activity as a teacher has been marked by

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continued success, not only in this city, but also by a large following of out-of-town students eager to pursue systematically the Sevcik method which Mr. Trnka's knowledge and experience affords. His pupil, David Hochstein, who aroused unusual interest among professional violinists, has appeared in concerts with Bernthaler's Pittsburgh Symphony Orchestra and with the Rochester Symphony Orchestra, Ludwig Schenck, conductor, also in numerous concerts in Philadelphia, New York, and elsewhere. Young Hochstein, after five years of training under Mr. Trnka, was sent last fall to Vienna, where he played before the committee of examiners at the Imperial Conservatory and was readily accepted in the Meisterschule class, an artists' class, of one year's study, under Professor Sevcik's personal guidance. The Vienna master has since sent Mr. Trnka many compliments on his pupil's ability, with a statement that never before had he received so mature a student from this side of the water. Hochstein, who is but eighteen years old, today stands foremost in the Meisterschule class.

Mr. Trnka, whose instruction is paving the way for other brilliant futures, is busily engaged with his pupils, so that he has little opportunity to devote to concerts and recitals himself. Following are a few of many complimentary notices about his playing:

Hubay's "Carmen Fantaisie" was played by Alois Trnka with absolute perfection technically aside from a brilliant rendition.—*Abendblatt, Prague, 1903.*

In Goldmark's violin concerto Mr. Trnka, with a true technique, displayed a beautiful round tone which was noticeably augmented in Bach's adagio and fugue.—*Tagblatt, Prague, 1904.*

At his farewell concert Mr. Trnka played to a well filled house. The young artist displays a remarkable technique, coupled with a large full tone. America will receive in him an able solo violinist.—*The Bohemia, Prague, 1904.*

His playing of Paganini's "La Campanella," followed by various Bach numbers for violin solo, show him not merely a worker of violinistic miracles, but also disclose a musicianship and temperament unusual in one so young.—*Post Express, Rochester, N. Y., 1905.*

Mr. Trnka's playing conveys pre-eminently the impression of brilliance and technical skill. He dazzles by means of his executive proficiency.—*Rochester Herald, 1905.*

Mr. Trnka showed all of an artist's rare training and perfect interpretation of the best compositions.—*Utica, N. Y., 1906.*

In Buenos Aires, the chief singers this summer will be Lina Cavalieri, Salomea Krusceniska, Gianina Russ, Adamo Didur, Charles Rousselière, Giuseppe Anselmi, Ester Mazzoleni, Titta Ruffo and Roberto de Luca. The conductors there are Mugnone and Vitale.

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PARIS, March 21, 1910. }

Two novelties, the "Hymne à Aphrodite" and "L'An Mil," were brought out at the Châtelet concert yesterday. To Gabriel Dupont are due several interesting compositions full of temperament, inspiration, depth and moderation. These qualities made one expect greater things of "L'Hymne à Aphrodite." The impression made was that of a recitative shorn of expression. "L'An Mil" of Gabriel Pierné had considerable success. It is perhaps one of the author's best works. The orchestration is remarkably clever and delicately worked out, and the choruses are introduced with most artistic effect. Madame Mellot-Joubert interpreted two Breton melodies of Pierre Kunc with much taste.

At the Lamoureux concert M. Vieux lent his masterly skill to the singing of "Le Meurtrier" of Arthur Coquard, whose ability has won him much deserved acknowledgment. Roger Ducasse, singing inspector in the schools of Paris, selected some young girls and boys to sing choruses. M. Chevillard ably seconded him in his experiment, but such a manifestation is more suitable to open air entertainments than to big concert work. Remarkably well given were the fourth symphony of Schumann, the "Orphée" of Liszt, and the "Esquisses sur les steppes de l'Asie Centrale," a vivid composition of Borodine. To Mlle. Grandjean the usual applause was accorded; and to the orchestra in the final scene of the "Crépuscule des Dieux."

The Philharmonia repeated Sunday's concert, assisted by Jacques Thibaud, however. Balakirev's symphony won

a second hearing. Its correct and careful execution did great honor to M. Bachelet.

At the Concert Sechiari in the Marigny Theater, Champs Elysées, the two movements constituting Schubert's lovely symphony known as the "Unfinished" were well conducted by M. Sechiari. Schubert wrote this music in 1822, and also some measures of the "Minuet," which was to follow, but which he never completed. Mozart's concerto in A major for violin, performed by M. Sechiari, was most admirably conducted and accompanied with the orchestra by Joseph Szulc. This excellent director had already proved what he was capable of at Stuttgart, Lemberg and Stettin. For the last six years he has been settled in Paris and has won a prominent position in the musical world by his numerous compositions. His latest success, "Une nuit d'Ispahan," is a ballet, which we hope soon to applaud in Paris, as it has been at the Théâtre de la Monnaie of Brussels. In Paul Verlaine's "Lamento" there is his usual



GABRIEL FAURE,  
Head of the Paris Conservatoire.

recurrent misery, anger, despair. A shouting aloud of his tortured soul. The mighty ocean calling to him, the great Mother Earth revealing her pure glory, man mated and dwelling in spacious cities, are all impotent to appease his hungering cry for the "amie endormie," who nevermore

can wake. G. R. Simia has taken "Lamento" and painted in sound its forms of joy and woe. The orchestral prelude is identical with the title, and the symphony a development and, as it were, a paraphrase of the prelude. To Charles W. Clark, the American baritone, fell the task, not an easy one in this instance, to demonstrate how music and sweet poetry agree; and right well did he accomplish his undertaking. "España," a rhapsody for orchestra, came next on the program. Chabrier, when traveling through Spain, noted the popular airs and dances of the country. These "motives" were used by him for the composition of that delightfully bewildering rhapsody, which had such a success in 1883 at the Concerts Lamoureux. The unexpected rhythms, the most voluptuous melodies, the richest harmonies make a musical picture of intensely vivid coloring. The work was dedicated to Charles Lamoureux. Chabrier himself did the transcription for two pianos. The piano duet arrangement is by M. Messenger and M. Chevillard undertook that for piano. The "Oriental Rhapsody" is a youthful orchestration by M. Glazounow. It is divided into several parts. The prelude presents the night watchmen ringing the curfew bell, then a young rhapsodist improvising while the town sleeps. There follows later a dance of young men and maidens, who listen to an old man's legend, when suddenly martial music bursts upon their ears: it is the return of the victorious troops; after which there is a warrior's banquet and the young rhapsodist's appearance. In 1823, at Vienna, the first representation of Weber's beautiful "Euryanthe," was given and in 1830, under Roedel's direction, the opera was produced in Paris. The scene is laid at the court of Louis the Fat (exactly eight centuries ago). Beautiful Euryanthe is beloved by the two nobles, Gérard and Lysiart. She rejects Lysiart, who breathes forth his anger in the air at the commencement of the second act and whose part was valiantly taken by Charles W. Clark, seconded by the orchestra. Grieg's "Peer Gynt" brought the concert to a close.

Writing to the Paris Figaro anent Chopin's centenary, Paolo Litta says: "In the literary supplement of Figaro appeared an excellent article signed Edouard Garche. The last lines of this moving biography inform us that the illustrious poet-musician died at No. 12 Place Vendôme. No commemorative tablet, no inscription indicates to the pious pilgrim that here Frédéric Chopin passed away. Surely this is the moment, when his centenary is being celebrated, to honorably distinguish the house where he expired. If the idea were suggested to those having authority in such matters all musicians and admirers of Chopin would be most deeply grateful."

At the Conservatoire International d'Opéra et de Chant, the energetic business manager, George Washington Lopp, is actively preparing and arranging for the next subscription concert of the institution, which will take place the first Friday in April. On the program will be a symphony of Beethoven, the overture to the "Roi d'Ys" and several smaller orchestral compositions under the direction of M. Ruhlmann, chef d'orchestre at the Opéra-Comique. As usual there will be one or two vocal soloists to vary the program. The Conservatoire is now steadily marching onward to that firm and influential position it

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At the last audition of pupils of Regina de Sales again great strides were noticeable in their progress—particularly with the young singers preparing for an opera career, two of whom are now engaged to sing in German opera next season. Among the singers on the concert program were the Misses Anita Gheens, Martha Brevoort, Sarah Polke-Bradford, Louise Cox; Aliss van Gelder, a teacher and superb contralto, also participated, and Monsieur Priad varied the program with several violin contributions. The operatic part of the program contained:

Aria and duos from Mignon ..... A. Thomas  
Sarah Wilder and M. Cossay (de l'Opéra).  
Aria and duos from Il Barbiere di Siviglia ..... Rossini  
Kathleen Lockhart, M.M. Raynald and Cossay.  
Duets from Carmen ..... Bizet  
Sarah Wilder and M. E. Raynald (de l'Opéra).  
Prison Scene from Faust ..... Gounod  
Kathleen Lockhart, M.M. Raynald and Kosowski.

The students acquitted themselves admirably and received hearty applause.

Fanny Reed, at her home in the Rue de la Pompe, gave a delightful musicale on Monday afternoon. The artists were M. Jagher, an Egyptian tenor of Italian quality and style, who sang Tosti's "Ideale" and the aria from "La Tosca" of Puccini; Paul Baumé, dramatic reciter; Ellen Inelbrecht, harpist, and Fernand Rivière, pianist, in "Réception Vénitienne," poetry by Madame la Duchesse de Rohan with music taken from Benjamin Godard; Madame Joseph B. Hughes, with a beautiful and well trained soprano voice, sang Massenet's "Je t'aime" and the air from Charpentier's "Louise"; Désider Josef Vécsei, a young and highly talented Hungarian pianist, played "Auf Flügeln des Gesanges" (Mendelssohn-Liszt), "Romance" by Davidoff-Henselt, Etudes of Chopin, op. 10, No. 7, and op. 25, No. 8, to which he was obliged to add some Schumann selections. M. Vécsei is certainly a remarkably clever pianist and plays with a deal of sentiment and musical expression. Among those present were: the American Ambassador, with Madame and Mlle. Bacon; Madame Vesnitch, Duchesse de Rohan, Marquise de Breteuil, Comtesse de Briey, Comtesse de Riancy, Madeleine Lemaire, Marquise de Montagliari, Madame Blumenthal, Madame Charles Max, Madame Michel Ephrussi, Marquis de Nodochel, M. Saint-Hilaire, M. Kern, M. C. Hesse.

Ethel Daugherty, a talented pianist and teacher, recently played with much success at the Salle Gaveau. Among her soli were a Chopin impromptu, etude, op. 10, No. 3, prélude in G sharp minor; the E flat impromptu of Schubert, Henselt's "Si Oiseau j'étais" and "Caprice Espagnol" by Moszkowski. Afterward, by way of encore, Miss Daugherty added a Chopin prélude in G.

Philippe Coudert sang with effect last Tuesday at a reception given by Madame Uldry at her home in the Avenue Henri-Martin. He was heard in the prologue from "I Pagliacci," an aria from "Lakmé" and a group of French songs.

Henry Eames' recital in the salons of M. et Mme. H. Raymond was composed entirely of American piano com-

positions from Oldberg, Hadley, Huss, Kroeger, Mosshart, Pfefferkorn and MacDowell. The audience was large and exclusively French, and it is interesting to record their enthusiastic liking of these works by foreign writers. Mr. Eames was at his best and played the program con amore. His second recital in a French home during the last week occurred on Sunday, when he played a program from the classics at the house of M. et Mme. L. Dunoyer. Mr. Eames' playing appeals to the French temperament and he is having more and more engagements among them.

DELMA-HEIDE.

#### ANN ARBOR MUSICAL AFFAIRS.

ANN ARBOR, Mich., March 26, 1910.

The Choral Union series of artist recitals closed with a very acceptable program given by Fritz Kreisler, which was heard by an audience that filled University Hall. The work of the violinist was heartily appreciated, many recalls being given. Mrs. Mark Stevens accompanied.

The seventeenth annual May festival will be the next attraction. The concerts continue through Wednesday, May 18, to Saturday evening, May 21. A complimentary recital on the Columbian organ will be given Saturday afternoon. The following soloists will appear: Sopranos: Jeanne Jomelli, Corinne Rider-Kelsey, Sibyl Sammis-MacDermid; contralto: Margaret Keyes; baritones: Sidney Biden, Giuseppe Campanari, William Howland; bass: Herbert Witherspoon; pianist: Tina Lerner. The organizations are the Choral Union (300 voices), and the Theodore Thomas Orchestra (50 pieces). The conductors are Albert Stanley and Frederick Stock. The principal choral works to be given are: "The New Life," Wolf-Ferrari, and "Scenes from Odysseus," Bruch.

On Monday evening, April 4, the University Symphony Orchestra, Samuel Pierson Lockwood, conductor, will make its final appearance for the year in High School Auditorium. The organization has worked seriously and faithfully during the past season, and at its two previous appearances this season demonstrated its worth. A somewhat shorter and lighter program has been prepared than was given at the last concert. William Howland, baritone, and Marian Struble, violinist, will be the soloists.

The University School of Music takes great pleasure in announcing Mr. and Mrs. Henry Holden Huss for the next faculty concert. Since the publication of his piano concerto Mr. Huss has gained an international reputation. Eminent pianists have performed the work in European capitals while Mr. Huss has played it frequently in the United States. Hildegard Hoffmann-Huss has a great reputation both as lieder and oratorio singer. The critics praise particularly her lovely voice, engaging personality and dramatic power.

"The Resurrection," by Frederic Field Bullard, was given at the Easter morning service of the Methodist Church, by a quartet consisting of Ada Grace Johnson, soprano; Jessie Dicken Reed, contralto; Burleigh Jacobs, tenor; Edward Reid, bass, and a string quartet, consisting of Emily Webb Sadler, Marian Struble, violins; Samuel Pierson Lockwood, viola, and Mrs. Benjamin F. Bailey, cello. Mrs. Reed is the director and S. S. Dickinson is organist.

FLORA MORTON.

#### LOUISVILLE MUSICAL RECORD.

LOUISVILLE, Ky., March 29, 1910.

The fifth concert of the Louisville Quintet Club, on Monday night, was one of the best yet offered by that accomplished company of musicians, the program included the Schubert trio for piano, violin and cello, and Dvorák's quintet, op. 81. Although the standard of the Quintet Club always has been high, nothing previously heard in these concerts has equaled the performance of these two works. Mrs. Whitney at the piano acquitted herself in a manner that few could have excelled, and in the trio, Charles Letzler, violin, and Karl Schmidt, cello, left nothing to be desired. Mendelssohn's beautiful string quartet, op. 13, was the other number on the program.

Tuesday night, Daniel Philippi, of New York, gave an organ recital at Calvary Church, to an audience that packed the building. His program included many of the best and most difficult compositions for that instrument and was thoroughly enjoyed by all. He was assisted by Flora Marguerite Bertelle, the well known soprano, who sang "My Hope Is in the Everlasting," by Stainer.

Friday night, the Philharmonic Orchestra gave a concert at the Seelbach Auditorium. A decided novelty was the appearance of Margaret Rowe, a young girl of fifteen, who greatly pleased the audience by her beautiful playing on the harp. She accompanied Karl Schmidt in Bruch's "Kol Nidrei." An encore was given, and the audience refusing to be satisfied with these two numbers, Miss Rowe played several Welsh airs with much grace and expression. Miss Rowe is a pupil of May Doyle Harrig, who, as harpist, organist and pianist, occupies a conspicuous place in Louisville musical circles.

A pleasing entertainment for the King's Daughters' Hospital was given on March 25 at Calvary Church. Those participating were Anna Belle Sale, Beulah Tayler, Helen Hochstrasser, Mrs. W. H. Tharp, Mrs. W. J. Scholtz, Carl Zahn and Temple Robinson.

The two concerts to be given in the Armory by the Thomas Orchestra here in April are anticipated with great pleasure. The orchestra is to be brought here by Mr. Frankel, of the Montenegro-Rhein Company. The soloists are Marion Greene, Marie Dourno, Fritz Kreisler and Corinne Rider-Kelsey, an array that promises Louisville something extraordinary.

The Metropolitan Opera Company will play a short engagement here in April and the Calvary Church Choir will repeat the concert given in the winter, the soloist, on this occasion, being Kelley Cole, instead of Madam Kelsey, who appeared at the former.

Another interesting event is the farewell concert of Eva Korb, who leaves shortly for Italy to continue her vocal studies. She will be assisted by Karl Schmidt and other prominent musicians.

K. W. D.

The other sonata, "The Keltic," by MacDowell, is a composition which has of late been performed frequently, although I know of few works less interesting than this one.—Pacific Coast Musical Review.

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LEIPSIK, March 16, 1910.

The twenty-second and last Gewandhaus program of the season, under the usual direction of Arthur Nikisch, was hurriedly changed to observe the death of Carl Reinecke, who conducted the Gewandhaus Orchestra for the thirty-five seasons, 1860-1894. The program had Reinecke's orchestral, "In Memoriam," written in 1873 at the death of Ferdinand David, and Beethoven's ninth symphony. The solo voices were those of Tilia Hill, of Berlin; Bertha Grimm-Mittelmann; Karl Schroth, and Alfred Kase, of the Leipzig Opera. The Gewandhaus chorus was augmented by male voices from the Lehrergesangverein. The Reinecke composition is described as an introduction, fugue and chorale, though no voices are employed and neither does the choral theme employed ever come to full playing in choral style. The theme of "Ein feste Burg" is only interwoven. The composition is fully inspired and of the finest possible fiber, so that it must rank with the most beautiful of all the works by the deceased composer. Notwithstanding its processional rhythm and the ensuing action of the fugue, the whole work is so placid and unostentatious as to seem only a continual sighing. The first and second violin corps of the Gewandhaus Orchestra played standing, and in Nikisch's extraordinarily poetic and moodful delivery, the work was impressive in the extreme. Whatever neglect the composer's works may finally suffer, here is a composition that should not be allowed to get lost, for it seems to be molded from as fine clay as the "Manfred" overture, sometimes spoken of as Reinecke's finest work. If a number of other Reinecke compositions attained this class, it would not be surprising if the future sometimes brought spasmodic revivals, just as an occasional revival is due Bruckner and Rheinberger, who turned out a great lot of very fine music that is not being played. The Beethoven ninth symphony was given an impressive performance at the above concert, since Nikisch's great gifts also include the perfect blending of choral and orchestral forces. The soloists were very capable, with the exception of the soprano, who has not nearly learned the proper use of her high voice.

The very first performance of Reinecke's G minor string quartet, which was only completed in January, was that by the Unkenstein-Wille Quartet at Halle on January 31. On the morning of that day it was the privilege of THE

MUSICAL COURIER correspondent to be the only other guest at the private rehearsal in Bernhard Unkenstein's home, where Professor and Mrs. Reinecke were present. The organization had announced a chamber music matinee for Leipzig, wherein the aged master was to play the piano part to a Mozart work, and the new quartet was to be given. But he had been composing so steadily as to cause painful swelling of his right hand, and at this rehearsal he appeared with his hand in a bandage. He seemed in fine health and spirit. He was only sorry that on account of the bandaged hand Mrs. Reinecke had to assist him with his coat and he remarked apologetically that he was a "langweiliger Mann" (a tiresome man). During the rehearsal the players were seated in the center of one room, while the aged couple sat in the adjoining room, on a sofa facing the players. The composition was in manuscript and in rehearsal the men found one disagreement in the copying of the parts. That seemed to surprise the composer very much, as he said he was proud of the accuracy with which he did his work. Some days after he fell ill of influenza, in late February, he wished a gifted young violinist to come and play for him again. This was two days before the end came, and though he was in full conscious-



BERNHARD ROMBERG.  
Famous cello virtuoso, composer and pedagogue.

ness, the influenza had already affected his hearing, and he was unable to hear the violin played in the room adjoining his chamber.

The sixth and last Gewandhaus chamber music brought Max Reger's sonata, op. 107, for clarinet and piano, Stephan Krehl's D major piano trio, op. 32, for the very first time, and the Schumann E flat piano quartet. Max Reger was the pianist, Heinrich Bading clarinetist, and the others were Edgar Wollgandt, Carl Herrmann and Julius Klengel. Reger's clarinet sonata is one of the plainest works that has come from his pen for a long time, and

it is at the same time one of the most apparent beauty. It seems plain enough for all to understand, yet the great vitality of its inspiration is felt in every bar. It is just such a work as this which convinces anew of the potentiality of the Reger composer voice. In fact the sonata was so fine as nearly to put Krehl's splendid piano trio out of class. Krehl is especially remembered for an unusually compact clarinet quintet given here, besides other chamber works, including good violin sonatas and numberless radical and characterful songs. It is only on a program following a real Reger gem that Krehl is discovered to hold less successfully to unvarying individuality. The first movement is in alternation of romantic and serenade materials with other rhythmic material about as if evolved from folk spirit to classic. The second movement, marked lento, has reflective, quasi-ecclesiastic and romantic materials, and still the third movement shows similar alternation as a half serious scherzo, with a fine cantabile and in general musical weight as of a serenade. The finale is at times of extreme rhythmic vigor and wherever the composer has tried for large effect he seems actually to have attained it. The public called him repeatedly to acknowledge applause. The playing of the entire evening was superb.

The eleventh Philharmonic concert under Winderstein hurriedly provided memorial features for Carl Reinecke. On a program beginning with Beethoven's "Eroica" symphony and closing with Dr. Walter Staegemann's recitation of the von Wildenbruch-Schillings "Hexenlied," there were Reinecke's "In Memoriam," the Vorspiel to the fifth act of "Manfred" and the first piano concerto, played by Fritz von Bose, who was long time pupil of Reinecke. This is not nearly the best of the deceased composer's piano concertos, but it contains much very somber material in cross relation between Chopin spirit and Schumann treatment of the piano, and its earnest character lent itself well for this occasion. The orchestra played the Beethoven symphony very well, and Dr. Staegemann was very much appreciated for his intense yet controlled giving of the "Hexenlied."

Pianist Eugene Holliday, of St. Petersburg, has played the first of two recitals for Leipzig. He was a pupil of Rubinstein and is now an instructor at the conservatory in St. Petersburg. He has aroused unqualified admiration with his program of etudes, which included six by Chopin, two by Scriabine, one each by Arensky, Henselt and Rubinstein, and four by Liszt, which included the "Gnomes-reigen" and "La Campanella." The second program will have the Schumann F sharp minor sonata, pieces by Chopin, Glazounow, Arensky, Medtner, and Rubinstein and the Liszt Spanish rhapsody.

The folk song recital by Helene Staegemann was given in the Albert Halle to accompaniments played by the artist's husband, Dr. Botho-Sigwart. There were four of the Brahms folk songs settings, Georg Kapellen's setting of Anamite, Malabar, Chinese and East Indian songs, also French songs by Bourgault-Ducoudray and Lully, and four German folk songs. The artist gave great pleasure as usual and sang numerous additional songs. The so-called "exotic" songs from the Orient did not prove so sensa-

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tionally strange and characteristic as was expected. The secret may lie partly in the difficulty of proper notation and setting. Nevertheless the songs carried interest and the barcarolle from India was very beautiful. Frau Sigwart doubtless reaches the finest stage of her art in the giving of the French.

Baritone Eduard Erhard, of Hamburg, gave a recital of seventeen songs by Hugo Wolf. There were eight composed in the author's eighteenth and nineteenth years, 1877-78, three "Harfenspieler" and one "Coptic" song to Goethe texts, and "Heb auf dein blondes Haupt," "Auf ein altes Bild," "Storchenbotschaft," "Der Musikant" and "Der verzweifelte Liebhaber." The accompaniments were played in great character by Hans Hermanns. The singer gave great pleasure through fine use of a splendid voice and through the great vigor and art in the delivery.

The week at the City Opera shows "Trompeter von Säckingen," Maeterlinck's drama "Maria Magdalene," "Tiefland" with Aino Ackte as guest, "Daughter of the Regiment" and "Puppenfee," "Mignon" and "The Huguenots." The operetta ensemble at the old theater alternated "Graf von Luxemburg," "Geschiedene Frau," "Fidele Bauer" and "Wildente."

The motet service of the Thomaner Chor, Saturday afternoon, March 12, brought Bach's choral vespers "Aus tiefer Noth schrei ich zu dir"; K. H. Graun's "Für wahr, er trug uns're Krankheit"; Mendelssohn's "Richte mich Gott," another Bach choral vespers on "Aus tiefer Noth schrei ich zu dir," and the old passion song "Da Jesus in den Garten ging," in the setting for mixed chorus by Gustav Schreck.

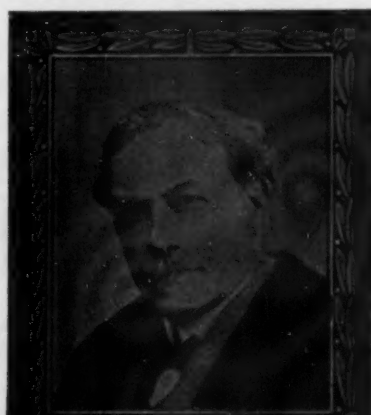
EUGENE E. SIMPSON.

#### Sulli Pupils Sing in Bridgeport.

Nanthen Adams, soprano, and Mabel Bump, mezzo-soprano, both pupils of Giorgio M. Sulli sang at a concert in Bridgeport Conn., recently, at which the young singers succeeded in captivating their audience. A leading music critic in his report of the concert paid the appended tributes to both singers: "Miss Adams' beautifully clear and facile soprano voice showed to unusual advantage, as did her art in the brilliant Cowen song, 'The Swallow.'"

"O Dry Those Tears" (by Del Riego) was especially adapted to the bringing out of the rich and smooth sympathetic quality of Mabel Bump's voice. Her treatment of this favorite solo made a deep impression."

"Elektra" is a sickening disappointment to those who have hoped against hope that Strauss would still extricate his great talent from the slough of calculated eccentricity in which it has been too long submerged. This opera is a strenuous, stimulating, and exciting entertainment, and, as a whole, provides as good a substitute as modern civilization can offer to fashionable audiences for the delights of the ancient amphitheater or the modern bull ring.—London Spectator.

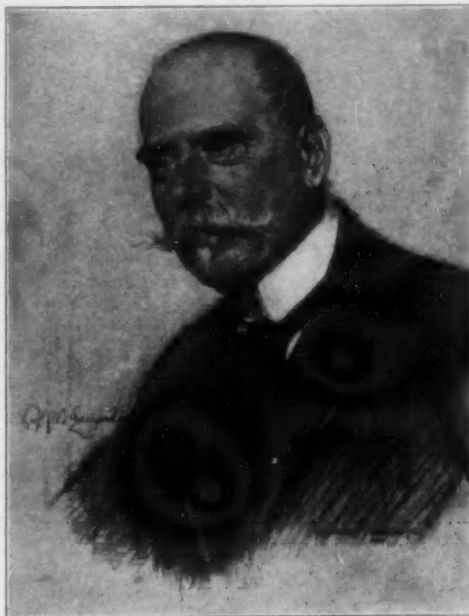


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## IL MAESTRO G. B. LAMPERTI.

The recent announcement of the death of the maestro, Lamperti, at his residence, in Berlin, on Friday, March 18, records an irreparable loss to the musical world. His success as a teacher of singing extends over a period of fifty years, in which time he has trained many of the greatest singers of this century. Recently Lamperti sent to his representative and assistant, Mrs. Ratcliffe Caperton, of this city, the following sketch of his career with the instruction to "publish when advisable":

Giovanni Batista Lamperti, the son of Francesco and Amalia Lamperti, was born in Milan, June 24, 1839. At the early age of six he began the study of music with Dugnani, then a celebrated teacher of piano. When nine



PROF. G. B. LAMPERTI.

years old Lamperti became first soprano in the Cathedral of Milan, receiving in payment for his services 100 Austrian lire per month. When the young musician reached the age of eleven he passed the examination required and entered the Royal Conservatory of Milan, studying the piano with Angeleri, and composition with Laoro Rossi, the director of that institution. At this period he commenced the study of the voice with his father, the famous maestro, Francesco Lamperti, then professor of singing at the Milan Conservatory. At the same time, the younger Lamperti accompanied his father's pupils daily at their lessons. When the son reached his fourteenth year he completed his studies in piano and composition, receiving his diploma from the Conservatory. His wonderful talent for accompanying caused him to be much sought by the great singers of that period. His constant association with his father in study and accompanying acquainted him thor-

oughly with the art of singing, and his own great talent as a musician enabled him to perfect the method which has made father and son the most famous singing teachers of the world.

At sixteen years of age, Lamperti "announced himself" and soon had five private pupils, but his preference for the stage for a time retarded his career, and it was only through his father's positive command that he continued his work as a pedagogue. During the years spent in the elder maestro's studio, the younger Lamperti wrote "Sol-feggi for Soprano, Mezzo Soprano and Tenor," and later "Preparatory Studies for All Voices." He also completed an opera, "Christoforo Colombo."

In 1858 his pupils began to appear. Antoinette Brambilla was the first to make her debut, which occurred at Padua; then followed Bruno (baritone) at Milan, Mariani (tenor) at Novaro, and others too numerous to mention. At this time Lamperti became celebrated as a "maestro concertatore," that is, he drilled, directed and presented opera. His presentation of Rossini's "William Tell," which had not been heard in Milan for twenty years, brought Lamperti most favorably into notice. About this time his professional work was interrupted by the war with Austria, when he became an officer in the Italian army. In 1861 he resumed his teaching in Milan, and remained with his father until 1862, at which time domestic differences arose and the younger Lamperti established himself independently. The same year the illness of the elder Lamperti made it necessary for Giovanni Lamperti to assume the responsibility of his father's private pupils, and at the request of the director of the Conservatory to teach his classes there. During this year Lamperti was instrumental in having Gounod's "Faust" presented at La Scala in Italian, with his own pupils, Morini (tenor) and Colonese (baritone) in the leading roles. Each year brought new honors to the young musician. In 1870 the Royal Conservatory of Milan presented him with a special diploma in recognition of his ability as a teacher of singing and as a testimonial to his talent as a pianist and composer. In 1873 the title of Chevalier of the Order of Charles III was conferred upon Lamperti, and the Royal Academy of St. Cecilia at Rome made him honorary member as "Maestro of composition."

Roberto Stagno had already made his debut and had become one of the world's greatest tenors, but it remained yet for the maestro's really representative pupil to be heard. In the year 1878 Marcella Sembrich achieved her first appearance at La Scala, singing the arias from "Puritani" and "Dinorah." In 1879 she sang in opera at Athens, Greece, and immediately afterward accepted the engagement at the Royal Opera in Dresden. Sembrich then induced Lamperti to accept the position as director of the vocal department in the Royal Conservatory of Dresden. He held this position only a short time, his convictions concerning the art of singing being entirely at variance with the German idea. Consequently he resigned his office in the Conservatory and devoted himself to his private pupils. After a residence of twenty years in Dresden, Lamperti yielded to the solicitations of those who appreciated his merits, and established himself in Berlin, in which city his eventful career has just closed. No teacher has ever been more honored and beloved by his pupils than Lamperti. No musician has ever more completely given his life to the perfection of his art. His motto was: "Arte lunga, vita breve."

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LONDON, England, March 22, 1910.

The place that Dr. Hans Richter occupies in contemporary English musical life is so assured in its stronghold of magnificent ability and tremendous accomplishments, flanked as it is by British loyalty and appreciation, that comment on him or his work is superfluous. But with the production of Beethoven's ninth symphony, conducted entirely from memory, which he presented at Queen's Hall, March 2, with the London Symphony Orchestra, and the London Choral Society, and which was the last concert he will conduct this year, one feels privileged to indulge in a little particularizing. As an interpreter of Beethoven, it may be stated without any fear of controversy that Dr. Richter surpasses all contemporaries. His is the legitimate classic reading. He may lack somewhat in the suave insinuating graces possessed by some of the younger musical enthusiasts, who lack his rugged virility, the keynote of the Beethoven musical character, but the graces of an equable balance of orchestral color and dynamic distribution, of the power of a dignity in phrasing, with always the spirit of the Beethoven genre shining forth, they are all his, in a setting always free from the academic or pedantic. The "Choral" symphony was a fitting work for the close of Dr. Richter's season's regime, which he has made fertile in many interesting and luminous readings of Beethoven. Of the work itself, much has been written about its "meaning," and its place in musical history, by those initiated, more or less, in the rites necessary to commune with music's muse. Also by those other quasi-elemental ones who go about storming the citadel of every composer's innermost thoughts with unabashed and counterfeiting effrontery, revealing, it is true, nothing but their own impotence. It is perhaps the least hazardous, to all concerned, to quote the opinion (if one feels constrained to offer any opinion) of a very able English writer, an "old reliable," who has written the following: "We are told that in the penultimate movement of the ninth symphony, instrumental music spoke her last possible word. There could be nothing higher, nothing better, nothing beyond. 'Any attempt further,' says Wagner, 'is to progress backward.' Beethoven himself, recognizing this fact, added a chorus to the final movement, to obtain full expression of his ideas, and we can but admit that the master has produced a profound result. This symphony has that infinite sublimity and dramatic power, that sympathy with humanity, which makes it the most wonderful musical revelation that could be desired or that is ever likely to be devised. Of its intrinsic excellence, words will always fail to convey an adequate representation. It must be heard and understood—and it was not understood long after it came into this country—ere the imagination can fully perceive what the giant mind has put before us in this creation. It possesses all the solemnity, breadth, and magnificence allied to the gorgeous color, and infinite detail, and workmanship that invest the works of Beethoven

with such value and import, making them practically inexhaustible to the closest critical analyst. What it was all intended to convey the world knows not, at least, not from Beethoven. No program of the music ever escaped its composer, and capable as he was of keeping his own counsel, he, beyond stating that he was engaged upon it, talked no more of this work than of any other. Some call it a "monstrous madness"; some, "the last flickers of an expiring genius"; others hope to understand and appreciate it some day. It is the longest as it is the grandest of the series. The world, therefore, must build up its own conclusions respecting the tonal phraseology and language and elevated ideas and wondrous melodies, resources, and combinations, which culminate with such dignity and force in the ninth symphony—the most tragic world-picture as well as the most spiritually poetic combination in the whole realm of instrumental art.

The ninth symphony is dedicated to the King of Prussia. A MS. copy of the symphony is in the possession of the Philharmonic Society of London, inscribed to it, and for the use of which MS. for eighteen months the society paid fifty pounds to Beethoven.

Preceding the ninth symphony, at the concert of March 21, under Dr. Richter, came Charles V. Stanford's choral overture "Ave Atque Vale," which, with its chorus move-



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ments, proved an interesting work of some nobility of character and musical charm, besides introducing the Austrian National Anthem. The second number on the program was the closing scene from "Götterdämmerung" (Wagner), with Perceval Allen as Brünnhilde. Miss Allen sang this difficult oration with much vocal finish. Her conception, vocally, was a good piece of work, but dramatically, or emotionally, Miss Allen never rises to the Wagnerian demand. All intensity and fervor are lacking in all her delineations of Wagnerian characters or excerpts from these roles. Miss Allen was also the soprano soloist in the Beethoven ninth symphony, but her work vocally was not so satisfactory; she was very ill at ease and frequently off pitch. The other soloists were Ada Crossley (contralto), John Harrison and Charles Knowles.

A very artistic recital was that given by John Coates,

tenor, at Bechstein Hall, March 21, with Hamilton Harty accompanist. Mr. Coates' program ranged from the old English classics "It Was a Lover and His Lass," by Morley, and "What Shall I Do?" from Purcell's opera "Dido and Aeneas," which two numbers were sung with infinite charm and nuance, down through old French, Hugo Wolf lieder, Max Reger, Reynaldo Hahn, Debussy, Weingartner, and a group of modern English songs by Delius, Holbrooke, Harrison, Agate, and Bantock. A refinement of conception and of delicacy in presentment marks all Mr. Coates' work, and in the Wolf lieder, all the pathos, and legendary character of "Auf dem grünen Balcon," "An die Geliebte," "Zur Warnung," "Der Tambour," and "Nimmersatte Liebe," were exquisitely set forth. Vocally, Mr. Coates was not at his best, a severe cold having impaired his command of forces, but in numerous of the songs this condition was entirely conquered, and all in all, his recital was one of the artistic events of the year.

The Thomas Beecham opera comique season will open at His Majesty's Theater, May 9, with Offenbach's "Tales of Hoffmann," under the management of Thomas Quinlan.

Uda Waldrop, of California, as the program announced, gave a piano recital at Aeolian Hall, March 22, assisted by Mathilde Verne and Ernest Groom. Mr. Waldrop played the Schumann "Kreisleriana," the arabesque, a romance, novelette, and study on a Paganini caprice, all by the same composer, and later the andante and variations for two pianos with Miss Verne. In fact, it was a Schumann recital. Mr. Groom's offering was the immortal "Dichterliebe." Mr. Waldrop proved himself the possessor of a good substantial technic, sufficient for the interpretation of the Schumann numbers, if their interpretation required naught else, but unfortunately for pianists like Mr. Waldrop, and the eclat of the State of California, Schumann put more into his compositions than the dietary of the technician. In Schumann, per se, there is much tonal coloring, or that which calls for such; much nuance of expression, and a wonderful spirit of romanticism, with a nobility and breadth of musical idea, for him who has found the sesame—the proper sesame. What Mr. Waldrop really needs is more absorption of artistic influences, then California may appreciate the honor of being listed as his "home State," and he personally may then question his ability to figure on a purely Schumann program. As accompanist to Mr. Groom, Mr. Waldrop was even less satisfactory, for the very artistically sensed interpretation of the "Dichterliebe" by the vocalist was too great a contrast to the pianist's notes. It was a great pity to mar the singer's art in such a manner.

Edith Walton, the talented young pianist (a pupil of Godowsky), who gave so very successful a recital at Bechstein Hall last December, will again be heard in recital, April 11, under the direction of Ibbs & Tillett.

Edmund Burke, baritone, has been engaged for the grand season at Covent Garden. Mr. Burke has been singing on the Continent the last six years, and was recently heard in London with the New Symphony Orchestra, under Landon Ronald.

#### Cecil Fanning at East Orange.

Monday afternoon, March 28 at the Essex County Club, Cecil Fanning, accompanied by H. B. Turpin, gave his fifth recital within the year at East Orange. Mr. Fanning created a profound sensation by his splendid singing. On May 18 he is to give a recital for the East Orange Woman's Club. Mr. Fanning has broken the record for successive engagements in East Orange.

#### Isabella Beaton at Cleveland.

Splendid success attended the piano recitals by Isabella Beaton at the Cleveland, Ohio, Kinsman Street M. E. Church on March 17, and with the Bach-Alkan-Grieg Club, again, on March 25.

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**Augusta Cottlow in London.**

Following are some few encomiums of the London press on Augusta Cottlow's first recital in London this year. Miss Cottlow has since this first appearance given a second recital and appeared with the new Symphony Orchestra, Landon Ronald, conductor, playing the Tchaikowsky B flat minor concerto.

Augusta Cottlow, the American pianist, gave a piano recital yesterday evening at the Aeolian Hall. Her command of the keyboard is great, but she made one feel that her aim was not to show off her exceptionally fine technique, but to represent, so far as was possible, the powerful tone and varied coloring of the organ. The next important number in the program was MacDowell's "Sonata Eroica," in G minor, op. 50. Miss Cottlow's interpretation of the work was admirable and most sympathetic. She has great strength and sureness of finger, and much of the music is difficult. In the impassioned allegro, and in the fierce finale, her playing was masterly; but in the elf-like second movement she displayed wonderful delicacy, and in the highly expressive slow movement, in our opinion the finest portion of the sonata, deep feeling. It is scarcely necessary to add that Miss Cottlow's performance was warmly and deservedly applauded.—The Daily Telegraph, February 22, 1910.

But she made her best effect in the G minor sonata of the gifted American composer, E. A. MacDowell. This work is not as well known as it deserves to be. It is a piece of program music designed to illustrate Tennyson's poem, "The Passing of Arthur." The pathos of the poem and the actual physical beauty of the scene in which the action takes place are well brought out in the music, and the climax is impressively solemn and dignified. The breadth and strength shown in the conception and treatment of the work justify its title of "Sonata Eroica." Miss Cottlow played it with complete understanding and no physical exaggeration. She secured a notable reading of a notable work.—The Morning Post, February 22, 1910.

The piano playing of Miss Cottlow at Aeolian Hall last night was remarkable not only for its technical finish, but for the amount of sympathy with very different types of music which the pianist showed. She realized the possibilities of piano effect which Busoni's arrangement of Bach's organ fugue in D contains, and also entered very fully into the romantic atmosphere of MacDowell's "Eroica" sonata. She was at her best in the second movement of the latter, labeled by the composer, "Elf-like, as light and swift as possible," and she handled this movement very deftly, keeping the rhythm clear without becoming too incisive. The slow movement was thoughtfully played, though here there was a tendency to rely too much on extreme contrasts of loud and soft tone, ignoring the middle qualities, which can be used with such a wealth of effect in the slow and sustained themes. But that Miss Cottlow can command beautiful varieties of mezzo tone was shown in her playing of Brahms' lovely "Romanze" in F, op. 118, No. 5, and in two of the etudes which Chopin wrote for Moscheles' "Method," which were the most enjoyable parts of her recital.—The Times, February 22, 1910.

It was quite evident after her performance of Bach's organ prelude and fugue in D major that Miss Cottlow is a pianist possessing executive and artistic abilities of a high order. Added to an ample technique is a warm, generous touch and a sympathetic temperament which enable her to express in a very eloquent manner the emotional and dramatic side of her art. Her playing of the Bach was, if a little too unyielding and obvious, marked by strength and facility. Her real gifts were set forth in no uncertain manner by her brilliant performance of MacDowell's "Eroica" sonata. Here the four movements, representing distinct mood pictures, as well as the variety and power of the music, were illus-

trated in a way that showed her breadth of style and versatile gifts of the pianist. The fluency and command of tone color were also features of Miss Cottlow's performance of Brahms' "Romanze" in F and Mendelssohn's scherzo capriccio, while her graceful and poetical playing of two etudes and the scherzo in C sharp minor showed that she possesses distinctive gifts for an interpreter of Chopin.—The Standard, February 22, 1910.

**Shattuck to Tour Iceland.**

Arthur Shattuck, the American pianist, has announced that he is to make a tour of Iceland this summer which will be, it is said, the first undertaken by an instrumentalist, a strange fact, too, as it is a country of much culture. The inhabitants of Iceland's leading cities, Reykjavik, Aalborg, Isafjord and Thorshavn on the Faroe Island, which have produced some eminent men of science, are



ARTHUR SHATTUCK.

noted for their love of everything intellectual. Mr. Shattuck will give several recitals in each of these cities. The details of the tour have been completed and the pianist will sail from Copenhagen, Denmark, on July 6. The trip consumes twelve days, during which the traveler is exposed to the perils of the sea as well as to the many personal inconveniences in the small vessels which ply to and fro. The reward, at the end of the journey, however, is said to be well worth the trip. Entertainments are well attended

and the opportunities are said to be excellent. Mr. Shattuck is to tour Denmark next fall and winter.

**Guttman-Rice Pupils' Musicales.**

In Carnegie Chamber Music Hall, Tuesday evening, March 29, the pupils of Melanie Guttman-Rice engaged in a musicale which reflected great credit upon themselves as well as upon their instructor. Solos were rendered by Gertrude Florence Schwartz, Lillian Joseph, Eileen Ryan, Katherine Dowling, Frieda Lubin, Annemay Powel, Teresa Frances Wolfe and Mrs. F. Guttman. General improvement in tone production, style and interpretation were noticeable. Miss Lubin is a talented dramatic soprano, Miss Schwartz a brilliant coloratura soprano and Miss Wolfe a splendid lyric soprano who is entering a professional career and expects to make a tour through Canada next season. All showed artistic ability of a high order.

Edward Falch, assistant conductor of the Metropolitan Opera House, rendered valuable assistance at the piano.

In addition to the solos two choruses were sung by Mrs. J. D. Chambers, Katherine Dowling, Julia Goldberg, Edna Goldsberry, Pauline Greengard, Mrs. F. Guttman, Stefanie Guttman, Pauline Hathaway, Lillian Joseph, Frieda Lubin, Carrie Mandel, Leonore Marscheider, Helen Mendelssohn, Eva Mordecai, Maud Ottinger, Mrs. J. P. Osborne, Mrs. W. H. Philleo, Annemay Powel, Eileen Ryan, Gertrude F. Schwartz, Sadie Smith, Anna Wolfe, Teresa F. Wolfe.

**Cecil Fanning in Cleveland.**

Cecil Fanning and his associate, H. B. Turpin, were most successful in their recital last Thursday evening in Cleveland. The audience filled all available space in the beautiful Hollenden Concert Hall, Mr. Fanning's splendid interpretations arousing much enthusiasm, and he was obliged to give several double encores. On April 19 and 20 he is again to appear in Cleveland with the Harmonic Society, under the direction of J. Powell Jones, singing the baritone parts in "Fair Ellen" and "Melusina."

Richard Wagner continues to be the most popular composer at the Paris Opera. The Ménestrel reports that during the year 1908 Wagner claimed 51 of the 189 performances given. Gounod came next with 42, Saint-Saëns with 24, Verdi with 20, Debussy with 16, Massenet with 13, Meyerbeer with 12. Five of Wagner's works were included in the repertory: "Tannhäuser," "Lohengrin," "Tristan," "Walküre," "Götterdämmerung."—New York Evening Post.

Rosina Storchio recently revived "La Sonnambula" at La Scala without very brilliant results. The Italian prima donna is to go to South America for the coming summer.

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## SEBALD GIVES TWO VIOLIN RECITALS.

The two violin recitals by Alexander Sébald, given in Mendelssohn Hall, on Tuesday evening and Thursday afternoon, March 29 and 31 respectively, were characterized by two unusual programs, the former comprising the complete Paganini caprices, twenty-four in number, for violin alone; the latter, three masterpieces in sonata form, for violin and piano—namely, the Beethoven "Kreutzer," the Brahms D minor and the Franck A major.

Mr. Sébald is a violinist of great ability and Spartan courage. This ability is attested by the fact that he had mastered the violin at the age of thirteen and that he is, apparently, the only violinist who has conquered and performed these caprices, as well as the entire Bach sonatas and the Ernst studies. His courage is likewise attested by the fact that his debut was made with these caprices. That his effort was misunderstood and unappreciated merely showed that our musical populace has much to learn. In Berlin, where he played them for the first time, he created a profound impression and was recalled many times; everywhere in Europe his performance of them has been a momentous event calling forth the highest praise. In the short time he has been in America, Mr. Sébald has gained a reputation as an extraordinary interpreter of Paganini and his first appearances in New York were indicative of several important facts, viz., that he placed to his credit a stupendous achievement which could scarcely be duplicated by any other violinist heard this year with the exception of Kreisler and Elman; that he was indifferent to the censure which his unprecedented performance called forth from the press; that he drove the musical ignoramus to the wall, at the same time evoking expressions of astonishment and wonder from those who comprehended and appreciated his unparalleled feat. As regards the unworthiness of these caprices to be classed as pure music no one will deny; yet, they hold a place in the literature of violin music which nothing else can displace. They are the supreme test of a player's skill as well as of his endurance. Any one who has had the patience, the ability and the courage to memorize and play them is entitled to commendation and thanks. The very least an audience could do was to show respect even though it may not have comprehended such a gigantic coup de main. As every violinist knows, these caprices are the most difficult etudes ever written for the violin and the very things with which Paganini was wont to electrify his hearers. But European audiences are very different from those in America. It is very doubtful if Paganini himself could have captured an American audience with them.

Once in a while some player has the boldness to place one—usually No. 24—on his program, but it is not on record that the entire lot has ever before been delivered at a single hearing. It is strange indeed that the mere announcement of so prodigious a feat was not sufficient inducement to pack the hall. It is stranger still that most of the local violinists were conspicuous by their absence. The critics, however, were there with erudite smiles. That one should dare commit so outrageous an offense was inconceivable,

unpardonable. One of the leading papers said, next day. "He did not play them in the order of their succession, but in groups arranged without any design that made itself manifest." Great things manifest themselves to him only who has the brains and the culture to apprehend such manifestations. This learned critic disclosed his ignorance of Sébald's exquisite scheme of avoiding monotony and securing contrast by arranging the numbers into four groups, each of the six numbers of a group advancing toward a climax, while the four groups themselves formed another climax. Of course, no critic is expected to grasp so subtle a scheme which testified to the deep study and skill of the arranger; consequently, it failed to manifest itself to him.

Another paper said: "The experiment was not a success," and another: "It may be deemed fortunate that to no other violinist has such a tasteless and inartistic idea occurred. Yet another: "Whatever purpose this novel idea of the violinist was intended to serve is beyond the comprehension of many of those who went to hear Sébald last night." Such statements call for no comment other than to condole the stupidity of the writers. The most inane statement, however, was the following: "He has about as much technical skill as the average orchestral violinist."

Mr. Sébald did not play all perfectly. It is doubtful if anyone could. There were occasional slips; some were played better than others, but the performance, as a whole, was so admirable that until some other artist repeats the feat, Sébald's must stand as the criterion. It were absurd to judge him as a violinist from this performance, which disclosed but one element of violin playing. It is a fact that, after the conclusion of each group, many left the hall, so that, by the time the last group was reached, there remained only a handful. This, however, does not imply that the recital was a failure; on the contrary, it only went to prove that those who left were egregiously ignorant, unappreciative and disrespectful. Nevertheless this handful, composed of those who knew, comprehended the wonderful task that had been accomplished. There be those who scoff at Debussy, Strauss, even Wagner; there be those who sneer at the armless Venus of Melos and the headless victory of Samothrace, there be others who shrug the shoulders at a Whistler or a Rembrandt. Such manifestations however, only bring down ignominy upon the scoffers, sneerers and shoulder shruggers.

At the close of the program Tuesday evening, there was an ovation for the brave player, an ovation which was a demonstration by musicians of sincere appreciation of the great feat and for the success with which it had been accomplished. In response, he played a movement from a Bach sonata.

Sébald did some things which on paper appeared to be impossible. He seemed to have no difficulty with octaves whether in runs, scales, staccato, legato or appoggiatura. His single scale and arpeggio work, some of them extending over four octaves, was lucid and facile. He grappled with presto chromatics, single and double thirds, sixths, tenths and beyond. He covered tremendous stretches and bewildering skips. One of the most astonishing feats was

in the allegro of No. 19 in which his fingers ran up and down the G string with amazing speed. Another was the intricate bowing displayed in No. 5, the difficulty of which no one but he who has tried to master it can appreciate.

The first group lacked somewhat of magnetic impulse, but, with the second, Sébald entered into his work with verve and spirit, and, as he warmed to his task, did marvelous things. One must be intimately acquainted with these pieces to understand all that they contain. As the writer followed every measure from the printed pages and noted how easily and skillfully the player conquered the hideously difficult passages, he was awed. It was a Herculean task demanding the highest form of technical proficiency, and Sébald came through the ordeal with flying colors.

At the Thursday afternoon recital, Henriot Lévy, pianist, assisted. The program was well balanced and contrasted, opening with the "Kreutzer" sonata, a work long familiar but not always played in a thoroughly satisfactory manner. Messrs. Sébald and Lévy placed to their credit an excellent performance characterized by perfect unanimity, fine rhythmic and dynamic contrast and a generally good tonal quality. It lacked some of the real Beethoven flavor, inasmuch as the robustness with which it was infused seemed to be too pronounced. A little more delicacy, especially in the adagio, would have been beneficial. Of the Brahms sonata the two gave a wonderfully virile and illumined rendition. The most critical could have found no fault. It was a masterly exposition of one of the greatest of chamber music compositions. The adagio was lusciously played, while the final presto was of almost orchestral brilliancy. The sonata was listened to with marked attention and rewarded by generous applause. The Franck sonata is an exceedingly beautiful work, but overlong. It received a rendition and interpretation which brought out all its charm. The opening allegretto, a bewitching barcarolle, was exquisitely played. At the conclusion of the concert, the prolonged and genuine applause bespoke keen appreciation.

Mr. Lévy is a pianist of ripe and artistic attainments. He has a warm and sensuous tone, complete command of the resources of his instrument and understands ensemble work in its every phase. His playing was a delight and a lesson. Mr. Sébald's visit is not without significance. Although the public, and the press in particular, showed a disposition to be antagonistic and unfriendly, on account of his boldness in upsetting some of the old fog, conservative notions of what a violinist should and should not do, Mr. Sébald has given them a lesson which will, in time—it is to be hoped—bear fruit.

## Rubinstein Club Dates.

The Rubinstein Club is to give its final Saturday afternoon musicale, on April 9. Tuesday evening, April 12, is the date of the spring concert. Both events take place at the Waldorf-Astoria, the musicale in the Astor Gallery, and the concert in the grand ballroom.

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## MUNICH MUSIC.

MUNICH, Germany, March 22, 1910.

The eleventh subscription concert in the Tonhalle presented A. Ritter's "Kaiser Rudolf's Ride to the Grave" (symphonic funeral music), concerto in A minor for violin, by Dvorák, and Berlioz's "Episode from the Life of an Artist." Director Löwe was at his best and the instrumentalists responded in kind.

The twenty-third Volks-Symphony began with a suite in D by Bach, arranged by Mendelssohn for performance in Leipzig, then Grieg's beautiful A minor piano concerto splendidly done by Jan Sicksz, and finally the fourth symphony, E minor, in four parts, by Brahms. Director Prill accompanied the concerto with fine discretion. The purely orchestral numbers were, as usual with him and his orchestra, well performed.

Director Friedrich Karbach, one of Vienna's prominent leaders, gave a concert with the Tonhalle Orchestra, assisted by Margarete Volavy, piano, Laura Hilgermann, mezzo soprano, from the Royal Opera, Prof. Ludwig Maier, organist, and a chorus of women from the Konzert Chorus here. The very interesting program was as follows: Max Oberleithner's second symphony, Eduard Schuett's piano concerto in F minor, and Richard Mandl's symphonic poem "Griseldis," all given here for the first time. It was a program of novelties, interesting from first to last, though much too long and eventually tiresome. "Griseldis" is a very pretentious modern work in five sections, scored as follows: string quintet, 1 small and 2 large flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 fagottos and contra-fagott, 6 French horns, 4 trumpets, 3 trombones tuba and contra-bass tuba, kettle-drums, bass and snare drums, cymbals, triangle, deep toned tam-tam, deep toned bells, celesta, xylophone, tambourine, 2 harps, organ, solo voice, solo quartet, chorus and a hidden band of 6 horns, 4 trumpets, kettle and snare drums. I did not hear the symphony, owing to the Prince-Regent Luitpold's 80th birthday serenade, at that hour, given by all the military bands and drum corps stationed here and directed by Max Högg, the chief musician. Many thousands of loyal Bavarians were attracted to the Max Josef Place and streets adjoining the royal Residenz, where some of the princes could be seen at open windows. The Regent himself did not appear. I was amply repaid for the long wait in the open by a grand crescendo and diminuendo made by all the snare drummers. The effect

was thrilling! But to return to our program: The concerto was brilliantly performed by an Amazon of the keyboard, who looked as well as she played. The symphonic poem "Griseldis" should have been placed first on the program, laid out as it was along broad lines and lasting about seventy minutes. One was kept very busy and attentive throughout owing to the ever occurring tonal surprises—as suggested by the instruments mentioned—for, like all modern composers, Mandl delights in instrumental technic, combined with all the concussive and combusive accessories possible. I missed the wind machine—Strauss Rex seems to have a monopoly on that instrument.

Liszt's "Christus" was the most important event of the last week. All the seats and all the stand room were sold for both the public rehearsal and the performance. The work was given by the Musikalische Akademie. The Court Orchestra and the Teachers' Singing Society, assisted by the following soloists: Frau Bosetti, soprano; Frau Matzenauer, contralto; Herr Wolf, tenor; Herr Feinhals, baritone, and Herr Bender, basso. There was also a choir of boys in a side room. Herr Maier presided at the organ, and the whole musical apparatus was under the direction of the gifted Felix Mottl. The big, fine chorus was thoroughly trained by the assistant director, Cortelezis. The performance was almost ideal, technically, and in many parts inspiring and affecting. "Christus" is Liszt's greatest choral work and was first given in Weimar, in May, 1873. It was composed, partly, as early as 1850 and completed in Rome in the years 1863 to 1866. Munich heard "Christus" as early as 1875, and again, under Porges' direction, in 1896, 1897 and in May, 1900. Porges was an ardent "Lisztianer" and had arranged for a second performance in 1900 on the 17th of November. The projected performance never took place, for Porges, who was not of robust health, died on the day appointed—the 17th of November. The subsequent performance, under Hugo Röhr's direction, was in commemoration of the death of Heinrich Porges, whose memory is lovingly cherished by numbers of Munich's music lovers.

The Münchener String Quartet gave their fourth and last evening on the 10th, playing a Haydn in A, the Beethoven op. 135, in F, preceded by a piano trio, op. 1, by H. von Bronsart composed in 1855. Hermann Klum was the very reliable ensemble pianist. Bronsart is living here

and is about eighty years old. The quartets were played in good German, musicianly style.

Prof. Max Pauer, of Stuttgart, gave a piano recital on the 17th, with the following program: sonata in F minor ("concerto without orchestra"), by Schumann, Mozart's sonata in D (Köchel 576), romanero Scharwenka, and Reger's op. 81, variations and fugue on a theme by Bach. Any pianist who can memorize and perform the Schumann and the Reger numbers up to the limit and in excess of tempos required for public purposes, has extraordinary mental, musical, physical and pianistic gifts. Pauer, who is the tallest and heaviest pianist I have heard since Liszt—1870 in Weimar—has a most phenomenal technic as far as finger strength, power and endurance are concerned, and just herein lies his great fault, for his enormous tone production is uncalled for and most tiresome to the ear. He is a veritable Teuton, robust, big, and full of "Pauer," but not much sentiment. The Reger op. 81 must be seen to appreciate fully the tremendous task of committing it to memory. I would prefer to hear some lesser pianist play the Mozart sonata.

Helene Alberti Yung, a handsome soprano, sang a number of songs by Caldara, Scarlatti, Durante, Weber, Schumann and Liszt, accompanied by Kapellmeister Joseph Mothwurf, to a small audience on the 15th. The lady is one of the numerous class of singers not yet ripe for the concert stage. They are heard in all lands and with this comment her performance may be dismissed.

The season is nearing its close, the curiosity of the correspondent is pretty well satiated, the artists, and those who are not, are preparing for another season, and between times and seasons, beautiful grasses, bushes, flowers, trees, lakes and mountains will efface much of the rubbish a patient, music-loving public has heard and—perhaps read.

Dr. W. L. BLUMENSCHN.

## Cincinnati Orchestra Dates.

The dates of the Cincinnati Symphony Orchestra concerts in its home town next season will be November 25-26, December 9-10, December 16-17, January 6-7, January 20-21, February 3-4, February 17-18, March 3-4, March 17-18, March 31, April 1.

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American News Company, New York. General Distributing Agents.

Western News Company, Chicago. Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

## THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year  
GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND  
IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.  
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.  
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

DUPPEL has resigned; so is the public.

THAT impressive silence in town is the absence of  
grand opera.

THE three modern B's in music are Strauss, Re-  
ger and Debussy.

"THE Pipe of Desire" is not desired," remarks  
the Literary Digest.

THE chanteur voice has been discovered. It is  
owned by a lady who sang at a New York concert  
last week.

It is beginning to be suspected that the secret  
which the Sphinx has been guarding so long is the  
true explanation of the plot of "Il Trovatore."

AMERICAN composers have some consolation at  
last. The Ohio State Journal says that an ordinary  
banknote harbors over 92,000,000 disease germs.

MUSICAL statisticians will find splendid material  
in trying to figure out the question as to which is  
harder to run, a republic in Central America or a  
grand opera house in New York.

MAX FIEDLER is quoted by Henry T. Finck as ex-  
pressing the opinion that: "The best weapon to fight  
the devil with, is music." And may the devil take  
that which is not good, we amend.

OSCAR HAMMERSTEIN announces that he has se-  
cured for the Manhattan Opera's next season the  
production rights of "Don Quixote" and "Chiquita,"  
both operas running successfully in Europe at the  
present time. Felia Litvinne, the Wagnerian so-  
prano, is mentioned as having been engaged to join  
the Manhattan company for the winter of 1910-11.

SOME day the concert and opera public of this  
country may decide to treat its music critics as it  
does the baseball umpires who render oblique and  
unjust decisions. The flying beer bottle and hur-  
tling brickbat won't look well in our temples of the  
Muses, but they will serve a very useful purpose if  
they help to keep the critics out—or keep them  
honest.

In the Evening Post, Henry T. Finck remarks  
pleasantly: "The London critics were so much  
pleased with Mr. Beecham's operatic performances  
that they gave him a dinner. That could not have  
happened here. The New York critics are never  
pleased with anybody's performances. They re-  
mind one of the boy's question: 'Papa, what is a  
musical critic?' and Papa's answer: 'A musical  
critic, my boy, is a man whom all music irritates.'"

THE MUSICAL COURIER would be much obliged  
to receive a really valid reason why orchestras  
nearly everywhere play Beethoven's ninth sym-  
phony at the last or almost the last concert of their  
season. It strikes us that it would not be a bad  
number with which to make a fall opening for some  
symphonic series. At any rate, the plan has the  
advantage of originality. And then, too, many sub-  
scribers might be glad to have their bugaboo out  
of the way for good so early in the winter.

The late Martin Plüddemann's memoirs are pub-  
lished in part by the Vienna paper, Der Merker.  
Of Wagner, Plüddemann wrote: "His facial ex-  
pression changed constantly while he talked, and  
always reflected the flashing play of moods and  
thoughts in his mind. The listeners usually found  
themselves absolutely fascinated by the eloquence  
that came from his sharply-cut mouth. No wonder  
that he usually carried on the conversation practi-  
cally alone! Often he would pause suddenly and  
say: 'But why do you let me do all the talking?'"

THE Ohio Valley Exposition, under the presi-  
dency of Robert E. Reynolds, will give a music  
festival at Music Hall, Cincinnati, from August 29

to September 24—four weeks. An opera is the  
basis of this festival, written by Pietro Florida,  
libretto by Paul Jones, title not yet announced.  
Among the artists to sing are Madame de Pasquali,  
soprano; David Bispham, baritone; Mr. Hyde,  
tenor, and others. Mr. Florida will conduct the  
opera. It is on an American subject, of course.

THEODORE SPIERING has been signed for another  
year as concertmaster of the Philharmonic Society,  
a post he filled this winter with uncommon mastery  
and success. The string section of the organization  
was one of its striking merits. Mr. Spiering as-  
sisted Gustav Mahler recently in selecting new  
string players for the Philharmonic, as substitutes  
for those not to be re-engaged. It is the ambition  
of the concertmaster to make the string part of the  
orchestra as nearly impeccable as possible.

THE Mahler festival, scheduled to be held at  
Mannheim this May, has been cancelled. Apropos,  
a Munich newspaper declares that Mahler is "tired  
of America," and said recently to a New York  
journalist: "Musical life in America has in it noth-  
ing to attract me permanently, nor to appeal to my  
artistic aims or principles. I am musically home-  
sick for Germany." If Gustav Mahler ever made  
such statements to any of our metropolitan report-  
ers, they failed to appear in the columns of the  
dailies here, and Munich appears to have obtained  
"news" of the kind that the cable often brings  
westward also.

THE Chicago Theodore Thomas Orchestra has  
among its coming dates the following: Memphis  
Spring Music Festival, April 25 to 27; Cincinnati  
May Festival, May 3 to 7; Buffalo May Fest'val,  
May 12 to 14; Ann Arbor May Festival, May  
18 to 21; Columbus Oratorio Society Festival, Co-  
lumbus, Ohio, during May. The Chicago  
Theodore Thomas Orchestra will come as far  
east as Philadelphia, and will play also at  
Scranton and other cities in Pennsylvania, mak-  
ing altogether a large number of general engage-  
ments in which many instrumentalists will play who  
are not regular members of the Theodore Thomas  
Orchestra, as it plays regularly in Chicago. This  
will tend either to improve or diminish the artistic  
claims of the orchestra. As a bona fide orchestral  
proposition, on the basis of a permanent orchestra,  
the Theodore Thomas Orchestra is a doubtful artistic  
proposition. It engages men when necessary  
and dismisses when necessary. As a business  
proposition it ought now to demonstrate that it can  
make ends meet in its concerts in Chicago, particu-  
larly with the opera in the field for the coming  
season. Why not engage the whole Theodore  
Thomas Orchestra for the Opera and be done with  
the problem?

OSCAR HAMMERSTEIN was wise in refusing to as-  
sociate himself in Paris with certain agents over  
there that handle operatic matters. They had con-  
trol only of the French artists and they could op-  
erate with these French artists in various opera  
houses in this country, but not in Mr. Hammer-  
stein's. He can, therefore, secure his French artists  
in Paris now without any serious competition, at  
his own prices, whereas any one else who gets  
French artists in Paris must pay the advanced price  
of the Paris agents, which includes their commis-  
sions and inside deals, whatever and whoever they  
may be. That is one reason, probably, why the  
Metropolitan has dropped the French artists from  
its casts. It puts Mr. Hammerstein in possession  
of the Paris field, because the Chicago French ele-  
ment will be a very small proposition, just as it is  
in Boston. In Chicago they want Italian and Ger-  
man opera. This indication of Hammerstein's in-  
telligence is sufficient to have faith in what he will  
be able to do. Without making any demonstration  
whatever, he has paralyzed the activity of the Paris  
brokers, who have been foisting French artists on  
us at high prices.





## BY THE EDITOR.

**W**HATEVER may have been the merits of any previous performance of the Ninth Symphony in this city, it was never properly heard here until the past week under Gustav Mahler's direction of the Philharmonic Orchestra. This is no reflection upon previous Philharmonic conductors, but the conditions have hitherto been such as to have rendered it impossible for Philharmonic conductors to enforce proper orchestral discipline; only now can a Philharmonic conductor control the orchestra, including the selection of the material, for only now is the conductor appointed and not elected. Any conductor elected by an orchestra is handicapped, and all conductors before the Mahler period were the tools of the Philharmonic Orchestra and as such could not enforce their views, if they had any. Most of the Philharmonic conductors had none, and things went along swimmingly. No one objected, except to a reduction of salary or income or orchestral dividends, and the conductor always behaved himself, either because he did not care or because he knew that the orchestra did not care.

But with Mahler and his régime there came a change, a change that illustrated that we only needed the requisite rehearsals under an erudite and militant conductor to get performances of the artistic type here, and we have had them this season. The Ninth Symphony performance represented a fitting climax and closed the series to the satisfaction of every lover of real music who attended. The performances of the Ninth Symphony here by other orchestral bodies under the direction of the usual hereditary influences were actually so slipshod, so indifferently done and so lacking in the artistic conscience as to have made them travesties; they were a disgrace to the town.

**Philharmonic Affairs.**

There were thirty-three Philharmonic concerts during the season in New York and thirteen in other cities. Next season there will be eight double concerts—the regular Friday afternoon and Saturday night performances—seven Sunday concerts and eight Thursday night special concerts.

Richard Arnold has resigned from the business management as one of the advisors, but as Richard Arnold's participation in the management of the society, with which he has been associated for a generation, was not the cause of the deficit or any part of it, his resignation cannot have any effect, unless with it the other methods are resigned through which deficits are created or made unavoidable. What the Philharmonic needs, first and foremost, is regulated, systematic, experienced business control under one head, under one managerial responsible personality, free from any interferences, and until or unless such a man is appointed there can be large deficits, half houses and no success. Necessarily this is a matter belonging to those music lovers who are paying the deficit, yet it also is a matter of importance for those who are anxious to see the concerts of the Philharmonic largely patronized, and there will never be a full attendance until a business management assumes the control. This means another large deficit at the end of next season unless this essential theory is adopted in practice. The greater the success of the Philharmonic the greater the discouragement of those old elements of New York orchestral life that saddle the community every year with orchestral concerts so far below any artistic standard as to make the city a byword in the estimation of the musically cultured.

**Pittsburg.**

There is a habit prevailing of discrediting the reports of the daily papers, but as the following Associated Press report has not

been contradicted by Mr. Carnegie, to whom the remarks are credited, it may safely be reprinted:

"I have heard nothing about the Pittsburgh Orchestra," he said. "I have no more to do with the Pittsburgh Orchestra than with the heavenly choir which I hope to hear in the future. I will not disgrace Pittsburgh by giving money to its orchestra. If Pittsburgh does not know enough to maintain such an orchestra as that her citizens don't deserve even to hear the heavenly choir."

"I am a devoted lover of music. I give organs to churches or help churches to get organs because I am willing to be responsible for everything the organs say, but I could not be responsible for all that is said from the pulpit."

It would be a disgrace to Pittsburgh for Carnegie to give money to its orchestra when he has such a petty income as—say \$100,000 a week, or a little American matter of that degree. It is reported in Wall Street circles that Mr. Carnegie has nearer fifteen than five million dollars annual income. Hence, to give to the Pittsburgh Orchestra a petty \$100,000 would certainly be a disgrace. To give it no money, after having laid the foundation of one's unlimited wealth in Pittsburgh, is not a disgrace. The argument holds good. But why should any one ask Mr. Carnegie, who has given away more than thirty millions, to give any money to any institution? He must only give it when the inner impulse orders it, not the outer influence. There are charities to be nourished long before music can ask for money as a gift. General education precedes music, and then there are hospitals and the eleemosynary institutions, the blind asylums especially, and then come the homes of the poor and indigent musicians. There is a need of a home for old musicians of all kinds and for the decrepit music critic, whose life work should not end hopelessly. Recitals and symphonies could be given at these homes, and the critics, although bounced from the dailies, could imagine their pursuit as still active. I know some who are fit for a Home at this very time, one in particular whose daily lucubrations will end him in the poor house if they are not stopped by the police. But the police do not yet interfere with music criticism, although many musicians are hopeful that the day is not far distant when critics will be arrested for writing music criticism unless they can prove that they were actually present during the performance. I think an amendment to the code covering such a ground would be very appropriate, particularly here in New York, where some critics can always be found in certain public resorts when they are supposed to be attending to their assignments in concert halls and at the opera. Many of the criticisms read as if written on beer tables and some as if written under beer tables. It matters little so far as the criticisms are concerned, but as there are some men or women still left in this community who would be willing to listen to a musical artist before attempting to criticise his work, it might be preferable to have the criticisms written in newspaper offices or at home in preference to lager beer saloons as headquarters of music criticism, which cannot be expected to cover the cases when it is known that the critics were not present, although their reports seem to indicate otherwise.

The daily papers should end this scandal. It is now known generally that most of the critics do not remain at concerts for any length of time, and yet they criticise the performances. Not only is this discreditable to the papers but it is a discourteous treatment of the artists as the parade of the critics, as they march

down the aisles to pass out of the hall, is an insult to those engaged in the work and reacts upon the audience. Usually a coterie of critics gets into a corner or along an aisle and then, after a little confab, the gentry departs, solemnly contemplating their usually soiled footwear. The feat constitutes a disturbance. If I were a manager I would bar most of them, although I know of one case which makes the bar essential before and after the criticism. However, such is life in this big town. One must venture here. I believe it was D'Israeli who said that success depends upon audacity, which accounts for the meekness of our music critics—most of them. The families of these men have every right to object to the present method of daily criticism, which is constantly occupied in adding luster to the stars, while the satellites at home are abashed from going to operas and concerts because their dresses and hats are in such cheap contrast with the wearing and head apparel of the usual female habitués.

Judging it from a practical basis—which in our limited life is the one safe basis—it does seem a sore lot for these critics to be working to build up the fame and the income of the stars while the women of their own households are compelled to suffer from the mediocrity of the income, an income which could be readily increased if the writers were merely just to their own families. While the successful operators, stars with the aid of the daily papers, carry millions back to their palatial homes, the poor local critic still labors with the aid of the midnight incandescent to eke out a living for his family in the flat. There is no money in a large sense in music criticism, but there is money in being honest towards the papers engaging you and honest to yourself and your family and honest to the musical world, and I claim that a critic who identifies himself with a few artists and gives these artists the benefits of his work, caters to prejudice, injures innocent artists whom he does not know or know as well as his own artist friends, damages his paper, wrongs himself, and is a criminal to his family. He aids in keeping himself and his family in a constant condition of servility, puts himself under obligations, is never a free man, has no soul of his own, is treated patronizingly because he is used as a tool, and can never elevate himself sufficiently to make his family independent. Show me one of these men who, during the thirty years of the life of this paper, has been able, on his own merit, to place his family on an equality with the people he has helped to make rich, at the same time wronging others who refused to become sycophants; the very men and women through whose aid one rises and advances because they belong to the real aristocracy of the soul. Show me one; only one. When America has been thoroughly exploited these stars remain at home and forget it all.

Have these newspaper men no consideration for their own families? Can they not see that the few gifts or presents handed to their wives, mothers, daughters or other members of the family are the bases of the claims made upon them, keeping them in penury? Their lives are passing in a vain struggle because their viewpoint is oblique. They have no right to become the menials of these people whom they criticise and whose financial interests they are constantly advancing. As soon as they will consider their office a holy one they will begin to prosper, and thus begin to give their own families a chance; as it is today they are doomed to the flat with the walls covered with dedicated pictures of people who remember them as poor deluded fools only.

#### Isidore Luckstone.

It is now known generally that Isidore Luckstone, a gentleman in music whose name is known far and wide, has decided to divide his time in the future between New York and Paris instead of teaching in New York with an occasional visit only

to Europe. Like other Americans seeking an international outlet and anxious for a wider artistic horizon, Mr. Luckstone will, after this, be found during six months here and during the alternating six months in Paris.

Mr. Luckstone has fought shy of publicity. He is a worker, not a silent worker, because his work is heard and heard about; he is an unpretentious disciple of the art of the voice, however, and has kept out of print, although he is universally known in his art. It has been a most modest method of making a successful career. Let us drag him out into the open, for once, and see him and investigate him a little.

Mr. Luckstone had music about him from the earliest days, for it was the maternal influence that exercised its usual prerogative. His mother was endowed with a beautiful voice and naturally gravitated towards singers, and thus the boy early became acquainted with the productions of the masters. He reached such a degree of proficiency that he conducted concerts in New York before he was



ISIDORE LUCKSTONE.

of age, always, however, with the human voice thrilling his senses. He was one year with Camilla Urso as musical adviser and accompanist, and then plunged into the more practical phases of the profession by accepting an offer from and making a tour of the world with Remenyi. He visited the Sandwich Islands, New Zealand, Tasmania, Australia, Java (42 towns with 64 concerts in 72 days), Singapore, Burmah, India, Ceylon, China, Japan, Philippines, Anam, Mauritius, South Africa and throughout Europe.

This led into the most serious kind of application, for Mr. Luckstone, after singing in these concerts, decided upon a thorough study of the voice and song literature, accompanying and conducting during an extended period abroad. To go into all the detail connected with this would be a repetition of the minutia of the scholar's efforts and their results. One of the effects was that Mr. Luckstone was prepared with an enormous repertory and now actually sings and plays more than 250 songs and arias from memory. Of course, the whole literature is at his command.

Returning to America in 1891, he began to teach singing and repertory, and was sought by the elect to tour with them. One company of opera and concerts included Nordica, Scalchi, Italo Campanini, Del Puente and Emil Fischer. Among others who are associated with Luckstone's name are Materna, Sembrich, Galski, Schumann-Heink, etc.

Gradually Mr. Luckstone withdrew from all public co-operation except in the case of Madame Sem-

brich and some advanced pupils, but aside from these he has been lately devoting himself exclusively to teaching of the voice—that is, of singing.

And now some attention should be paid to a special feature in the activities of Mr. Luckstone. While innumerable artists and professionals have studied with him, it is not generally known that the greater percentage, by far, of his pupils, are beginners, the very tyros of song, and that tone placement and tone development constitute the code of Mr. Luckstone's artistic law. As he said to me: "I believe that the ideal teacher should possess sound, practical knowledge and vast experience, a particularly keen musical ear, natural aptitude enabling him to convey and impart his own ideas and practices, and, above all, the ability to demonstrate, vocally, every statement made by him, to utter every utterance himself to the complete satisfaction not only of the student but of the artist."

This constitutes Mr. Luckstone's artistic gospel and is the basis of his personal and professional reputation and renown.

Mr. Luckstone's New York dates will be from October to May; his Paris dates from May to October; he will leave here before the end of the month.

Many of the following artists, pupils of Mr. Luckstone, will be in Paris to continue their work with him: Marguerite Starell, France; Helen Stanley, Germany; Cecilia Winter, Italy; Ellison van Hoose, Germany; Francis Rogers, Sembrich tour; Robert Craig Campbell; Charlotte Maconda; Shannah Cumming; Alice Preston; Isabel Lathrop; Mary Montgomery Brackett; Helen Hunt; Gloria Greene; Emily Kellogg; George Devoll; Edwin Isham; John Chipman; Harry Luckstone, etc.

The division of Mr. Luckstone's time between New York and Paris is one of those significant events that prove the tremendous impulse of the movement calling American musicians to Europe. It is a movement of such force and vitality in an art as to appeal to us far beyond any personal sense or application; it is international, with a vast effect upon our whole national life.

#### Operatic Discussion.

The apparently placid surface of operatic affairs was slightly ruffled last week by the official announcement of Andreas Dippel that he was largely responsible for the Chicago Opera project; that he had been guiding it so far and that it was relying upon his judgment, all of which is stated in a letter which he sent to the Board of Directors of the Metropolitan Opera House, in which he resigned his position a month before the conclusion of his contract:

"The idea of giving to Chicago, the great center of the West of musical understanding and appreciation, which is second to none other, a grand opera company of its own, entirely independent, though entertaining a co-operative relation with the Metropolitan Opera Company, having its capital subscribed by the leading stockholders of your company, the Metropolitan Opera Company itself, and prominent citizens of Chicago, originated largely with me. It has been carried out mainly under my guidance and reliance upon my judgment. I feel, therefore, that it is incumbent upon me to devote my entire time and capacities to the service of this new organization, so as to discharge in full measure my responsibility toward the people of Chicago, your board of directors, and the others who have honored me with their confidence.

"In disassociating myself from an active part in the management of the Metropolitan Opera Company, I believe I am taking with me the appreciation and confidence of the board, as well as the good will of the patrons of the house and musical authorities of this city.

"It only remains for me to express my sincere thanks to you and your colleagues for your kindness and courtesy. I resign with no feelings other than those of respect regarding you and your associates who are so unselfishly, public spiritedly, devoting large sums and much time to an effort of fostering operatic art in this country."

Mr. Dippel already had announced heretofore that he was in favor of a single-headed management and



it is to be hoped that he will stand firmly on the ground that there shall be but one head of the Chicago Opera. While he was here in New York he did his utmost to demonstrate that this was his theory by using all possible efforts to become the one head of the Opera here. I am judging this entirely from his own interviews as they appeared in the daily papers, from what resulted in the conferences in which he participated and from the activities of his friends. Mr. Dippel is a man who believes in the single-headed control, having said so himself and having acted in that direction. If he could have secured, through his friends and through the newspaper associations that he has here, the resignation of Gatti-Casazza, his aim would have been fulfilled, for he then could have stated that he was the sole manager. As it happened, his support did not come to him as his friends expected, and he was delighted and pleased to find that the principle of single-headed management was accepted by the public and by the Board of Directors of the Metropolitan, with Mr. Gatti-Casazza at the head. As it was not a personal matter with Mr. Dippel, but a matter of art and music, he certainly was as much delighted to find some one else at the head, as if he himself had been placed there, because men like Mr. Dippel operate on principle, not on personal favoritism or personal gain, nor for money. When Mr. Dippel identifies himself with a comic opera, brought over here from Europe for the delectation of the multitude, it is not money; it is musical art, and so we find many others similarly situated, who love to work for music, otherwise to help along art for art's sake.

### The Proper Reply.

The Executive Committee of the Metropolitan certainly found Mr. Dippel's letter very sympathetic, as their reply published herewith indicates, and I wish to say here that these letters are taken from the daily papers, the proper mediums for their first publication.

"We are directed by the board to express to you their thanks and appreciation for your faithful and able work in the service of the Metropolitan Opera Company. Assuming your position as administrative manager as you did, without previous managerial experience or training, facing the enormous burden of work, grappling with a task of much difficulty, you have demonstrated from the start qualities of a high order, ceaseless energy and industry, high artistic ideals, resourcefulness, tact, and absolute integrity.

"That an opportunity is offered to put these qualities, augmented by actual experience gathered in the last two years, into the service of an important operatic undertaking in Chicago, of which you are to be the supreme directing head, is a matter of congratulation for all concerned. Given the well known local pride of that great city and its high degree of musical culture, given your own ability, character, and enthusiasm for the cause, combined with the experience and talents of Sig. Campanini, we are looking forward to an unqualified success of the Chicago Grand Opera Company and its assumption of high rank among the great opera houses of the world.

"Inasmuch as certain statements have been published insinuating that your resignation was due to dissatisfaction on the part of the board because of the unfavorable financial results of the so called 'expansion' policy, it is only just that we should give an emphatic and official denial to such statements. The expansion policy had to be tried and tested. Whether a contrary policy would have produced materially better financial results is a matter of speculation and cannot be a matter of certainty."

No favoritism is exhibited; the letters are mailed to all the papers at the same time. This is judicious and prevents versatility. The habit is generally accepted here and it makes all "coons look alike to us." When we read a daily paper in the City of New York, with one or two exceptions, we read everything the others say. The outside telegrams come through the Associated or other press bureaus and the official documents are sent to all alike and it is a question of headlines. We know in advance what the editorial opinion will be, because we know what their interests are.

Last week one of the dailies had a story about

Mr. Hartridge, who is suing Harry Thaw's mother for legal services, in which Mr. Hartridge is reported as saying, as a justification for his charges, which are considered high, that "during Thaw's trial he daily saw the reporters of all the New York papers and influenced them to make only friendly comments on his client and the court proceedings." Now, there may be some protest against the insinuations contained in this statement, but the very fact that the reporters were constantly at the command of the attorney, as they are whenever there is a sensational case, illustrates the method which is applied here in New York in the treatment of the daily press on the part of men who understand how to handle the subject. As these reporters every day called on Mr. Hartridge, the daily papers had the same statements, because he spoke to them all at the same time, and the next morning we read the same thing in each paper, just as we read these letters similarly in all the papers and as we read at the same time, simultaneously, as it were, the various items of importance sent out by people of importance to all the daily papers at the same time. It stimulates the memory to read these things so frequently every day and it reduces to a minimum the opportunity of error.

### Mr. Dippel's Duties.

There are only two allusions in this letter of the Board of Directors that may cause a second of tremor to pass through our vibrating skeletons, as we contemplate it. The first one is the suggestion that Mr. Dippel's great undertaking in Chicago is to be "combined with the experience and talents of Signor Campanini." That word "combined" has a sinister look, and Mr. Dippel must be very cautious, just as Mr. Campanini must be, not to make this combination similar to the former Gatti-Casazza-Dippel combination, because it might end as unsatisfactorily to Mr. Dippel as it did to Mr. Gatti-Casazza, who, according to Mr. Dippel, was so anxious to be associated with him. Let us hope that this word, this combination suggestion, will not be looked upon as the precursor of an agitation that may lead to a similar exchange of letters later on between Mr. Dippel and the Chicago Executive Committee.

The letter also says to Mr. Dippel, that some persons published an insinuation that his resignation was due to dissatisfaction on the part of the board. There might have been some people very much dissatisfied that Mr. Dippel resigned, but if there were, we must always remember that in this equally adjusted life or equally equipoised earth there are always other people satisfied when some are dissatisfied, and that while some may have been very dissatisfied to find Mr. Dippel resigning, particularly as he had been notified that his term would end naturally and automatically, others again have been very satisfied, not because Mr. Dippel resigned or was to leave the Metropolitan, but because the others were dissatisfied. Mr. Dippel's name might as well have been Schnippel or Stippel or Shortyard Dippeling, because it was not the question of Dippel or Dippeling; it was a question of satisfying or dissatisfying; it was the question of satisfaction or dissatisfaction, and, as the letter says, "it is only just that we should give an emphatic and official denial to such statements," which means to say that it was not dissatisfaction with Mr. Dippel, but dissatisfaction on the part of those who were not satisfied, which means satisfaction on the part of those who were satisfied because the others were dissatisfied.

### Russelliana.

Now, then, as things seem to be and as they are apparently or might be otherwise, it appears or not that everything on the operatic surface is pleasant, commendably equable and surprisingly quiet. To keep this matter agitated means to keep it before

the public through the daily press, and therefore it is a good idea not to let the agitation rest or go to sleep. Good care has been taken to attain that end. Henry Russell, who has made such a brilliant success of the Boston Opera Company, has been brought forward in some of the daily papers as a possible allied figure at the Metropolitan, but Mr. Russell is a man who keeps his promises and it is always unjust to accuse a man of saying things he does not mean when he means what he says. He promised to make the Boston Opera Company a success. In his original interviews in the daily papers in Boston he called emphatic attention to the ideals of opera in a community and to the special purpose of bringing forward opera in the vernacular and an American opera by an American, and that has been used as a stimulus in Boston and is showing its effects now. He has done a great deal in that direction already through the series of debutant performances, and even if they have not brought that successful termination in each case that might have been looked for or hoped for, yet his action in the matter cannot be questioned and his work in that direction is a credit to him. Now, Mr. Russell is not going to conduct or manage any opera house in New York City from his Boston office, because that cannot be done, and he is in a position in which he could not and would not abandon Boston.

Besides that, he also believes in the single-headed management. I do not believe that any inducements could be offered to Henry Russell to come to this city and co-operate with any other manager, Gatti-Casazza or whoever it may be, at the Metropolitan, and I am quite sure, knowing what I know, which is merely the knowledge of a newspaper man as he gets it from all parts of the musical world, that Gatti-Casazza would by no means retain the management of the Opera if he had another experience to go through with a coadjutor. I do not believe that he could induce Toscanini to remain and I do not believe that either of these two men would continue at the Metropolitan for ten minutes if they had any idea that the single-headed management would not continue during the continuation of Gatti-Casazza's tenure at present or to be prolonged.

That is a newspaper opinion, based upon experience in opera for a third of a century and pretty closely related during the last twenty years with the whole field. I do not wish it understood here that I am expressing any opinion of any man whose name is mentioned here, but the portents are sibylline. We may accept it as a fact that there can be no double-headed management at the Metropolitan with Gatti-Casazza as one of the managers, just as we may accept it as a fact also that this present management will continue in order to prove the original claims of Gatti-Casazza, to whom justice must be done.

When he came here first he did not know that his management was to be circumscribed through the assistance of an administrative manager, and he has never had an opportunity yet to demonstrate his ability solely on his own knowledge and experience. This must be given to him and the Board of Directors will give it to him, because it is a matter that cannot be avoided and because they want to act properly. They have had some very difficult problems to meet before they reached this present definite conclusion. Mr. Russell is in a field that has just begun to show its fertility and he has really done something wonderful, not only in creating Boston Opera with Mr. Jordan as the supporting element and force, but he has put it in such a position that it has gone before the country outside of Boston and received the endorsement of the people. There is too much ahead for Mr. Russell to forsake that specific ground. Furthermore, I am under the conviction that if Mr. Russell were aiming for the Metropolitan management, he would say so; he

surely would not leave his friends in doubt; he wouldn't put any one in an embarrassing position; he would come forth with an honest statement, in which he would say that his Boston problem has been solved and that he is prepared to go into this larger field in New York. Furthermore, I also believe that he would be candid in making similar statements to Gatti-Casazza in order to have that gentleman in proper mental attitude, and for these reasons I cannot understand how rumors have been floating about to the effect that Mr. Russell is now to become the successor of Gatti-Casazza. It would be contrary to the whole aspect of this operatic condition at present and it would certainly place some people in a very humiliating and embarrassing position, including Mr. Russell.

In addition to all this, it would prove that it was a mistake to let Mr. Dippel go, particularly in view of the above letter written to him, which letter never could have been written to Mr. Dippel if it were possible for Mr. Russell to become his successor. That letter is sufficient for any one who has acquired the intellectuality to read between the lines, to indicate that there is no successor to Dippel, so far as the Board of Directors of the Metropolitan Opera House Company is concerned. It also indicates that Mr. Gatti-Casazza must have been absolutely more satisfactory to the Board of Directors, because the high praise given to Dippel in that letter certainly means a higher praise to the man who is retained and who continues. If reasonable conjecture has any value at all as a part of logic, I don't see how I can be disqualified as a judge of these documents.

BLUMENBERG.

#### OPERA ITEMS.

Next season's engagements disclose among others the following:

Zerola will sing in Chicago.

Zenatello will sing in Boston.

Melba will sing in Chicago and Boston.

Alda will sing in Boston (20 times).

Marguerite Sylva will sing in Chicago.

Muratore will sing at Hammerstein's.

Dalmores will sing in Europe.

Frida Hampel may sing in New York at the Metropolitan.

Storchio may sing in New York at the Metropolitan.

Selma Kurtz may sing in America (in concerts).

Sembrich will sing in Chicago.

Dufrenne will sing in Chicago.

Litvinne will sing in New York at the Manhattan.

Farrar will sing in Boston (limited engagement).

These are merely sketches of some of the latest engagements or possibilities, as there is many a slip between the contract and the lip.

THE London Daily Telegraph prints a timely defense of Sir Arthur Sullivan, whose "Ivanhoe" was slated recently by some "superior" critics in the English capital:

Mr. Beecham's welcome revival of "Ivanhoe" has been seized upon by "superior" critics as a rare opportunity for sneering at Sullivan, just for all the world as though this country could produce a dozen Sullivans in and out of season. One scoffer loftily asks, "Could the composer of 'The Mikado' have written something better than Savoy Opera?" with an air of suggesting that any ordinarily gifted Academy student could easily turn out such trifles at a moment's notice. The fact, of course, is that Sullivan possessed immense technical cleverness and resource, but very wisely decided to give the public what they were willing to pay for, while never failing, even in his lightest moments, to appeal to really discriminating ears.

CARL JORN sang the role of Walther in the "Meistersinger" in Boston on Saturday. Toscanini refused to conduct with Slezak in the role. Why? Toscanini knows. Whence this attitude? Wherefore?

THERE are unpopular songs, too.



## VARIATIONS

Now is the time of year when music students hie themselves to Europe for atmospheric and other artistic advancement. A few hints to the tuneful tyro going abroad for the first time might not be amiss at this particular moment:

Do not wait until you have saved up enough money to pay your own expenses. Make your parents and your sisters and brothers pay your requirements out of their own meagre means. That will serve to remind the folks that you are one of the family, and will make you feel less bitter if the money be spent in vain.

Take along a large and fashionable wardrobe. That will impress the foreign teacher and cause him to charge you the regulation price for Americans. Do not let any one boast that he is paying more than you.

The moment you arrive in the city where you are to study, look up an American boarding-house and get acquainted as rapidly as possible with all the Americans in town. That will enable you to retain the purity of your home tongue, and ought to safeguard you against acquiring queer European ways and languages which might make the Punkville neighbors laugh when you return home.

Change teachers as often as possible. A student gets dreadfully one-sided after being with a teacher for more than a month. Nine teachers a year, or say, fifteen in two years, is about the safest average. That makes for variety in method, and you are not apt to overlook any current theory.

Never imitate your teacher. Your own way of doing things is natural to you and therefore is the best. The performance of many a young musician who once had been the pride of his home village was not to be recognized after his return from studies abroad.

If you have never paid more than one dollar in America for an hour's singing lesson, cheerfully pay ten dollars for a half hour in Paris or Milan. It will show that you have no insular prejudice, and it will assure Pa and Ma and Sis and Bud that their money is making a showing abroad.

Always speak disparagingly of every teacher you are not studying with. That demonstrates independence of mind and develops the critical instinct.

Always practise one day and miss two. That will give you a constant incentive to try to catch up with yourself.

If you are a pianist or violinist, go in for the café life as much as possible. The billiards are excellent there, and will develop lightness of wrist and quickness of eye. When dealing cards, change hands as often as possible, so as to become ambidextrous.

Never make your month's allowance from home last thirty days. If it is not gone after two weeks, you are not living the real student life and your playing, or singing, or composing will lack spontaneity and warmth. Any of your friends at the café can prove that to you.

Don't write home too often. The more completely you sunder such sentimental ties the less likely you are to be bothered by loving missives at

a time when you are pursuing more "atmosphere" than usual.

Female singing students should make an operatic debut after eleven months abroad, if they are in the coloratura class; and after fourteen months, if they are lyric or dramatic candidates. Lucia, Violetta, Floria Tosca, Cio Cio San, Marguerite, Aida, Brünnhilde and Isolde are suitable roles for debutantes.

When you return to your native shores, don't forget to tell everyone you meet that the reason you are singing in the choir and giving lessons is because you consider yourself too good to go into opera; that the reason you are playing at a second violin desk in the local symphony orchestra is because you had no luck, and gave up trying after you saw what inferior players drew the solo plums; and the reason that you are teaching at the seminary and playing for the Thursday dancing class is because you think it nobler to guide the budding mind into correct artistic paths than to crave the tinsel glitter of empty virtuosity and to feed your vanity on the undiscerning applause of the multitude.

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Luisa Tetrazzini tells the readers of Everybody's Magazine that coloratura music "will never die." Certainly not, any more than show music for the violin or piano ever will perish. The performer makes the repertory, and not the repertory the performer. Take away Madame Tetrazzini from the New York opera fracas and "Lucia," "Traviata" and "Daughter of the Regiment" would be as dead as doornails here—until the coming of the next great coloratura artist. Two seasons ago, the Melba-Tetrazzini fracas in London drew crowded houses to the oldest Italian operas and outdid in public interest the deliberations of Parliament, as well as the rest of the Covent Garden repertory. If the Metropolitan could manage to put forth a serious rival to Tetrazzini something picturesque would be started in the press, and wise historians given a chance to marvel at the "startling revival of interest in coloratura, which long had been regarded as finally comatose," or words to that effect.

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Hopkinson Smith calls New York "the most insolent city in the world." Hermann Klein is out with his book entitled "Unmusical New York." On page 49, he remarks: "Selfishness and vanity are the most striking and prominent ingredients of the New York character." Monsieur Clement and Madame Delna, not re-engaged for the Metropolitan, publicly have denounced our poor old town and its lack of operatic judgment. Really, this is an awful place, and it is just as well that we natives find it out, for we are the ones who live here permanently.

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"When William C. Carl plays on the organ," comments an exchange, "the instrument seems to be a thing of heart and nerves." A vital organ, as it were.

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Ernest Hutcheson, born in Australia, musically bred in Berlin, and now busy in Baltimore, was a



cheery caller at the "Variations" offices last week. He was asked whether he believes in the European pedagogical method of throwing music books at the heads of stupid or slow learning pupils. "Not unless a volume of 'Götterdämmerung' be handy," replied Mr. Hutcheson.

In music, is not a prejudice an opinion and vice versa? An unprejudiced music critic is an impossible conception.

Some one suggests that Reynaldo Hahn ought to be asked to compose the "Chantecler" opera, and Bruno Huhn to conduct it.

The Rochester Post Express tells some axiomatic truths, thus: "The musician who is 'finished' has never really begun. . . . When we cease to learn, we cease to grow, and when we cease to grow, we are simply perambulating corpses. 'Blessed is he that has found his work' and, among teachers, only he has found his work who remains a student as long as he lives."

Munsey's Magazine for April contains an advertisement which reads like this: Become a pianist in six weeks. Does not take continual daily practice as with old systems. Each lesson pictured plainly. Any pupil, young or old, can easily learn. Address Conway School of Music, 49 Tuscola street, Detroit, Mich.

When the title of "chamber singer" is bestowed on German and Austrian vocalists, what sort of chamber is meant? There are bed chambers, gun chambers, judicial chambers, chambers of commerce, and chambers of horror. The royal donors should specify.

An uncritical French critic, B. Jouvin, wrote many years ago: "La musique, c'est la fête de la mémoire."

If only Reger wouldn't write sonatas and fugues it would be so easy to classify him with the decadent and dissonant moderns, and let it go at that. As it is, however, everybody seems to fight shy of ticketing Reger conclusively, and putting him on his proper shelf in the symphonic sideboard. To say that Reger is a composer who employs classic forms but writes in modern manner is a cowardly evasion of the main issue. He has been called everything from "Bach redivivus" to "the king of cacophony."

Heniot Levy, the Chicago pianist, was in town last week, and when he was not practising sonatas with Sebald for the Mendelssohn Hall recital he spent his time singing the praises of Busoni. "For me," he said, "Busoni and Godowsky represent the Pelion and Ossa of pianism. However, I cannot find out where the one begins and the other leaves off."

Giulio Gatti-Casazza seems fated not to be a single manager after all. He married Miss Frances Alda last Sunday.

Westward, ho, for Dippel!

Your contract renewed?

LEONARD LIEBLING.

MAYOR GAYNOR is reforming many things in this town. Let him reform, also the custom of going away to the country without settling the music teacher's winter bill for lessons rendered.

#### A REQUEST FOR DONATIONS.

The Institute of Musical Art of the City of New York, which is now in its fifth year and which has not as yet in that time produced one pupil who has made any successful demonstration in the vocal art; not one pupil who has appeared at a public recital to play piano or violin or any musical instrument in a manner giving evidence of proper instruction; not one pupil who has made any demonstration as a theorist—this Institute of Musical Art of this city, which has an endowment fund of a half a million dollars and other large scholarship contributions, and which is what we call "backed" by a large number of wealthy people, decided some time ago to put up a building of its own, which is to cost about \$380,000, toward which \$245,000 already has been donated. With a circular demanding \$135,000 more, it makes statements that should commend themselves to the minds of other people also interested in music deeply and with much concern and, furthermore, it should appeal to the men and women who are engaged in the teaching of music in the United States, who have not the advantage of any half million or other large sums of endowment to sustain them and who do not go before the public and ask for money.

In its circular asking for this additional sum, the statement is made: "It is the only school in America which brings these advantages (referred to) within reach of all talented students by charging a uniform and moderate tuition fee."

There are many schools in America and many music schools in America that charge moderate and uniform tuition fee and that produce just as satisfactory results. With them it is also rarely the case that a great musical talent is brought before the world, and it is rarely the case that a singer comes from the institution or a pianist who will be engaged by a manager to go before the country and play concertos and give recitals. Here is this great institute that has done just what the others have done in five years. The others do not ask for donations; the others do not request money; the others do not ask people to give them anything. They go along, ploddingly, endeavoring to find talented pupils.

The circular then says that "all applicants have to pass a rigorous preliminary examination, and all those are excluded who prove to be without musical talent."

Where are the excluded applicants? To which other music schools have these excluded talents gone? Is there any record kept of the excluded talents or those that have no talent, and if the school has not been able to produce any talent, is not that an evidence that those who select are not selecting the proper ones? Is it not better that they accept those that are rejected, than to reject them and accept those which during the last five years have been accepted and have shown no results? There must have been some very poor selection in five years. Has there been no girl during these five years and no young man who could get up and sing in the Oratorio Society concerts or in the Art Society concerts a little solo, a few measures once in a while as introduced? In many of these cantatas and performances there are small parts or concerted parts, and no pupil can sing those satisfactorily? And then the institution goes forward on the strength of its so-called record and asks for more money, stating that it excludes pupils that, according to examination, prove to be without musical talent. Why, they are accepting that kind, as is self-evident in the constitutional condition of affairs as exhibited by the facts.

Further on, it states that: "Every student is considered individually and is advanced in accordance with his talent and working capacity." Why, of course he is, or she is. Why do they want to consider them as a mass? Are they giving class lessons? What kind of class instruction are they giving?

With the money they charge for tuition, how can they afford to go before the world as having given class instruction? They must give individual instruction, and we see what the result of it is. Well, why not try class instruction now and see if something cannot be done to let us hear a student, or let us see what a student has done in the way of composition, even a neophyte, because sometimes such a one demonstrates talent—let us see what has been done in this institution.

It is not run for profit, it says. How much is the salary of the president? How much is the salary of the officers? We understand the salary of the president is \$12,000 a year. How can an institution afford to go before the public and have a president who is receiving a salary of \$12,000 a year without having pupils in five years that can demonstrate something?

Then comes this great pathetic appeal: "The institution supplies to American students in America what, under its establishment, could only be secured in Europe under less favorable conditions, involving the disadvantages and dangers of living away from home and home influence." Does not the pupil from Elmira live away from home? Does not the pupil from West Virginia live away from home when she is here in New York taking lessons? Is it not just as dangerous to live in New York as in Europe, as has recently been demonstrated over and over, without parents or guardians? It is just as dangerous as to live in Constantinople or Bombay. What is the difference where the school is, provided it is a school that does something in five years? Does not Europe listen to American singers educated anywhere? Are there not many American music teachers in Europe giving lessons successfully? Are the opera houses in Europe not filled with Americans? Has this not finally won out? Why make an appeal like that? Why not get pupils from Europe if it is such a fine institution, if the advantages are greater here than there?

The next is a "beaut," as we call it on the street in this city. "At the Institute all teachers are selected by experts, and students are therefore relieved of the risk and responsibility of choosing teachers." Who ever heard of pupils selecting teachers? A story is told of a young man who said that he had the advantage over others because he selected rich parents, but we never heard of any pupils selecting their teachers, yet the most interesting part of the above paragraph is the statement that these teachers are selected by experts. Who are the experts beyond the teachers? It seems to us as if the teachers ought to select the officers. Who are the experts? Who are these experts ahead of the teachers that select the teachers? Let us have the names. When people demand money from the public they ought to be satisfied to be questioned by a generally accepted medium like THE MUSICAL COURIER, which during the last thirty years has been upheld by the force of musical opinion of two continents. Who are the experts that select the teachers?

The experts that select the teachers should be known, and the names of those pupils who have been successful, who have been studying in that institution, should be known and the instances should be mentioned, and then after that, when we deem that the president of the institution is not receiving any money that represents a profit, money should then not be given to the institution, but it should run on the strength of its merit like every other musical institution of that class in the United States. This going around and begging for money has reached a point in this city that is becoming scandalous and demoralizing.

Who selects the experts? Let us not all laugh at once.

EVERYBODY admires Bruckner, but nobody wants to hear him. Is it the fault of the public or of Bruckner?

## FOREIGNERS PREFERRED.

No language ever had a more sturdy and persistent champion than English had in Samuel Johnson. And no one befriended Oliver Goldsmith with more ardor and disinterestedness than he. Yet when an epitaph was to be placed in Westminster Abbey in memory of the author of "The Deserted Village," "The Vicar of Wakefield," and "She Stoops to Conquer," Johnson wrote it in Latin; for, said he, "he never would consent to disgrace the walls of Westminster Abbey with an English inscription!" Surely most of the singers in the United States are related to Johnson, if not in intellect, at least in that odd reverence for a foreign tongue. They think their country first in every thing; best, happiest, greatest, richest, and what not? But never will they consent to disgrace a program with a song in their mother tongue. If English had a solid phalanx of Bohemian consonants; or the tiresome monosyllables of Chinese; the flatness of Dutch; or was confined to a small area like the Danish, we might find some excuse for these singers. But our language is the most widely spoken of all tongues, and has by far the greatest vocabulary. There is not an Italian vowel that is not also an English sound, but there are several unmusical sounds in French that are not in English. In fact Marmontel—the writer who died in 1799; not the pianist who flourished a century later—declared the French language radically unmusical. There are gutturals and grating consonants in German that are only to be found in that language. Coleridge, who translated Schiller dramas into English, and who knew the classical languages as well, said that when the German language was forming, an acid was dropped into it which curdled the vowels and made the consonants all run together. And as for literature—why, the other languages are poor beside the wealth of our Shakespeare, Milton, Dryden, Pope, Campbell, Byron, Shelley, Keats, Cowper, Wordsworth, Southey, Tennyson, Hood, Scott, Coleridge, Moore, Goldsmith, Gray, Swinburne, Poe, Longfellow, Bryant.

Who set the fashion for this neglect of English?—for fashion it must be. It is nothing but the narrowest of provincialism. It was the same in England close on two thousand years ago. The Romans were the rulers, and those natives who had an aspiration to rank above the vulgar herd spoke Latin and called themselves *Romani*. The Saxon language eventually supplanted the Latin and flowered into the literature of Aelfric, Wulfstan, Beowulf, Cynewulf, only to be uprooted by ruthless William the Conqueror. In 1066 England became Norman. Then it was the fashion to speak French. Only the lower classes employed the plebeian Saxon. For three hundred years the king and the court spoke French; and of course the poets of the day wrote French, and the ballad mongers sang French. How those fathers of English, Gower and Chaucer, were scorned by the aristocratic poets of the Norman period, by Hovenden, and Gostete, and other long forgotten scribes. Yet English was born of Saxon and Norman and has grown into the giant of our days. And it is barely a century since the educated Hungarians renounced Latin and began to use their own tongue, which had been relegated to the suburbs, the fields, and the cottage of the laborer.

Heaven forbid that we imply that singers are the upper classes, and we, the suffering public, the lower. But in the United States, where the mother tongue is so carelessly studied and so badly spoken, the singers, possibly on account of their ignorance of the wealth and beauty of their own language, have been completely dominated by the assurance of the foreigner, who takes so much pains with his own language and persists in using and displaying it on any and every occasion. The foreigners are better trained in diction, as well as in voice protection. And they have a richer musical literature. But when a French artist sings Grieg and Schumann in Paris he sings in French. When the same

artist sings in New York he still sings French. When an American artist sings Schumann he sings in German. Why? Well, he will tell you that that was the original language of the composer. Let that be granted. But how about the songs of Grieg? Does this same singer sing them in Norwegian? Oh no! He sings them in German. What excuse has he for that? The only reason why he does so is that he has heard great German singers sing them in German. That is all. If the most eminent vocalist came from the Land of the Midnight Sun we may be sure that the rank and file of American singers would suddenly discover the beauties of the Norwegian language, and how marvelously adapted it was for vocal display.

The uncultured put on art as a kind of Sunday garment—something apart from ordinary life. They like to make a show of their Sunday clothes, and it looks like a real instinct for art to sing in, and applaud, a foreign tongue. They cannot understand the free and easy aristocrat, who, because he is always well dressed, does not pay much attention to his clothes. They cannot see that when they ape foreign art they are as conspicuous as the plowman is who dons his unaccustomed clothes to go to town.

Yet the singers are not wholly to blame. There is a small public who expect a polyglot exhibition from a singer—not because they like it, but because they have become used to it, and think it is the infallible test of merit. They are the rustics of Goldsmith's village schoolmaster:

While words of learned length, and thund'ring sound,  
Amazed the gazing rustics ranged around;  
And still they gazed, and still the wonder grew  
That one small head should carry all he knew.

Aha! At last we have it! It is the idea in the singer's "one small head" to amaze the rustics with words of learned length and thundering sound. And he does amaze them! But is it the function of art to amaze? It is many summers since we were young, and we may be old fashioned. Yet in our halcyon days we looked on song as an overflowing of the spirit of joy or sorrow—a welling up of the fountain of emotions within the heart. And the natural feelings are expressed naturally in the mother tongue only. What sort of a farce would it be for two Americans, in those ecstatic hours which only the youthful know, to make love in the language of foreign songs! (He) "Ich liebe dich;" (She) "Je suis a ta disposition!" How many years would Herr Miles Standish take to woo Mile. Priscilla in that fashion? Great Caesar's ghost! If he fell overboard at sea his mother tongue would suggest "Help, help!"—very inartistic, possibly, but at least natural. Yet it was just such an emotional thrill that prompted the poet to his lyrical outburst. Heine wrote in German because those sounds expressed his feelings better than any other sounds he knew. But when a normal American audience hears Miss Smith exclaim "Du bist wie eine Blume!" it understands her no better than if she had chortled "Beast, we do bloomin' Heine!" The more cultured in the hall know it is German because they have actually been abroad. That Cook tour, you know—Cunard line to Gibraltar and Naples; then Rome, Florence, the Alps, Dresden, Munich, the Rhine, Antwerp, Brussels, Paris, London, and New York—good-enough-for-me—extending from May all the way to September. Why, of course, it is only to be expected that no program which did not include Carissimi, Scarlatti, Puccini; Bach, Brahms (plenty of Brahms, please!), Wolf, Strauss, Saint-Saëns, Charpentier, Massenet, Debussy, could satisfy such world-culture! English, unfortunately, so useful on the steamer, for buying gloves in London, and making the customs declaration in the home harbor, is hardly likely to satisfy the soul hunger of minds that have tasted the nectar of "das Vaterland," and the ambrosia of "la Ville Lumière."

The songs of MacDowell and Nevin, in spite of their English texts, are tolerated as a kind of re-

lief, for the very reason which these two composers would have resented, namely, because the composers were American. Is the C minor symphony put on the Berlin Philharmonic program only because Beethoven was German? Alas and alack that such things be!

Occasionally we read of some reckless singer, like David Bispham, giving entire programs in plain, ordinary English, full of such vile sounding words as "Drink to me only with thine eyes," "It was a lover and his lass," "Oh lovely night of June," "Come into the garden, Maud," and other hideous phrases devoid of euphony, which his audience is uncouth enough to understand, and uneducated enough to enjoy. This is like the visit of Halley's comet, however, and it in no whit disturbs the equilibrium of the foreign fixed "stars," or of the little satellites that revolve around these luminaries, reflecting their brilliancy, and exclaiming "What a lot of light we make!"

We welcome to our shores the great singers of Europe. We also have patience with, and dollars for, a number who are not great. And Europe has been kind to American artists. There are many of them in England, France, Germany, today. The melancholy part of it all is that when these American singers go to Europe they lose their artistic nationality as soon as possible, and, like the chameleon, take on the native hue of the land of their adoption, renouncing vernacular speech, vernacular art, vernacular customs.

Perhaps it is only a phase in the development of the nation. The boy thinks he is acting like a man when he puffs his juvenile cigarette. The man sees in the act the child instinct to imitate. And the older nations of Europe, who have more thousands of years of history than we have of hundreds, may esteem our imitation as merely the concomitant of childhood.

Our vocal artists of the polyglottis, with their "words of learned length and thund'ring sound"; instead of proving their artistic ripeness only reveal their immaturity. The foundation of the true, convincing art of the song interpreter is the desire to express the beauties of the song. The singer who chooses a difficult and foreign song to demonstrate to his audience that he too is able to vanquish it, may be an artist, though in this particular case he has shifted his foundation from the rock to the unstable sand. If this aping the foreign is really an indication of the extreme youth of American musical art, then no amount of scolding and admonition will alter it. It must have its time to grow. But if it is merely a fashion perhaps this hint will convert some of the more intelligent singers from the errors of their ways. And where the leaders go the flock will follow.

THE opera season, opening in London April 23, will, we are informed by our London office, present the novelty known as "La Traviata," frequently performed of late in American opera houses. Among those mentioned in it are Tetrassini and Sammarco, who, we believe, are also identified with the opera in America. There will be two "Nibelungen" cycles—bicycles, as it were—and "Tristan and Isolde" is booked. Altogether there will be eighty-five performances. Among American subscribers are the following, the ladies being American born unless the husbands are, and in the latter case the reverse supplies the nationality, of course. The complete list will be announced later, as there are some applications due not yet received: Ladies Arthur Paget and George Cooper, Mr. and Mrs. Whitelaw Reid, Sir Edgar Speyer, J. Pierpont Morgan, Mrs. Henry Coventry, Mrs. J. Adair, Mrs. Maldwyn Drummond, Mrs. Arthur, Mrs. Glasgow, Mrs. Ogilvy Haig, Mr. and Mrs. Otto H. Kahn, Mrs. Lydig, Mrs. Mackay, Mr. and Mrs. Clarence Mackay, Mr. and Mrs. Bradley Martin, Mrs. Richard McCreery, Mr. and Mrs. Miller Graham, Mr. and



Mrs. Samuel Newhouse, Mr. and Mrs. Almeric Paget, W. K. Vanderbilt, Alfred Vanderbilt, and Mrs. Ralph Vivian.

### MUSIC IN BALTIMORE.

BALTIMORE, Md., April 3, 1910.

A vitally interesting notice to the Baltimore musical public was issued during the past week by Bernhard Ulrich, of the Lyric. He stated that he will continue as manager of the Opera House next year, and will spend a certain portion of each month in this city. It goes without saying that he is interested in the scheme to bring the Metropolitan Opera Company here next season, and, if any one has sufficient influence with the directors to bring this to pass, surely he is the man.

An Easter concert was given at Grace M. E. Church on March 28 under the direction of Jennie Lina Greene, the church organist. The soloists were: Roberta Glanville, soprano; Elsie Bishop, contralto; Frederick H. Weber, tenor; Harry C. Gerhold, baritone; Mary Muller-Fink, harpist, and Olga van Hartz, violinist.

An unusual and rather unique concert was given on the same night at the First Baptist Church, when the two cantatas "The Crucifixion" and "The Resurrection" were sung. The soloists were: Mrs. William H. Bordley and Mrs. H. O. Healy, sopranos; Miss Snyder and Mrs. Gahrman, altos; Harry Maccubbin, baritone, and Harry M. Smith, bass.

William Gilbert Horn, baritone, has been engaged as a member of the choir of the Madison Avenue Temple, to fill the position recently left vacant by the resignation of C. Bertram Peacock, who has moved to New York.

The board of governors of the Oratorio Society announce the following works for the spring concert: "Song of Fate" (Brahms), and "Requiem" (Verdi). The Boston Festival Orchestra will furnish the accompaniments, and presumably the soloists.

Single copies of THE MUSICAL COURIER may be obtained at the usual places, and arrangements have been made to place subscriptions at the G. Fred Kranz and H. D. French Music Companies, where single copies are always for sale. Annual subscriptions may also be placed at the warerooms of the Saunders & Stayman Company.

### Success of Carl Morris, an Arens Pupil.

Carl Morris, baritone, a pupil of Franz X. Arens, of New York, is rapidly advancing on the concert stage. He has a beautiful, resonant voice and sings in a manly fashion. Mr. Morris sang recently in a performance of "The Messiah," in Paterson, N. J., under the direction of C. Mortimer Wiske. Of this performance the Paterson Morning Call said:

Carl Morris, the baritone, was undeniably the favorite of the evening. His voice is rich, his tone flowing and he sings with smoothness. To him was given the lion share of the applause. His best number was "Why do the Nations." Mr. Morris is free from mannerisms and makes an excellent appearance.

Mr. Morris sang at the Eclectic Club concert, at the Waldorf-Astoria, and a report in the New York Evening Telegram contained this mention of Mr. Morris:

At the concert of the Eclectic Club in the Waldorf-Astoria, Mr. Carl Morris, an interesting new singer with an attractive personality, was heard yesterday morning. He is a baritone with a rich voice of wide range and uniform quality. The upper registers are particularly brilliant, although the entire voice is flexible and under splendid control. Schumann's "Leis' ruder'n hier" and the "Drinking Song" from "Ivanhoe" were received with special approval by an enthusiastic audience.

Mr. Morris sang at the Bruno Huhn recital in East Orange, April 2. He will sing at the Technical Institute, New York, April 14, and at the Huhn concert, at Sherry's, April 29. Mr. Morris is soloist at the Second Presbyterian Church in Newark, N. J., and at the Central Presbyterian Church, New York.

### De Rigaud Concert Next Monday.

Pupils of Clara de Rigaud will participate at a concert which Madame de Rigaud will give at the Waldorf-Astoria, Monday evening, April 9. The program will include lieder songs in English, operatic arias and Gelbke's "Ave Maria" for chorus and tenor solo. The de Rigaud pupils will have the assistance of Frederick Gunster, the concert tenor; Max Liebling, piano accompanist, and Lisette Frederic, violinist.

Beethoven's fantasia in C minor, whatever its historical significance as a precursor of the ninth symphony, hardly can hold a place of great intrinsic importance among Beethoven's work. It has moments of profound and moving beauty, however, and of striking originality.—New York Press.

### PITTSBURGH MUSIC.

PITTSBURGH, Pa., April 2, 1910.

Of chief interest this week was the "concerto concert" given by Dallmeyer Russell, the young Pittsburgh pianist, who has lost no time since his arrival from Europe in gaining local recognition as a concert pianist. Mr. Russell decided some time ago to present a Konzertabend similar to those popular in the German music centers. On second thought Mr. Russell decided to alter slightly the innovation by calling to his assistance a vocalist. So that in addition to the two concertos given with the Pittsburgh Festival Orchestra there were heard several vocal selections by Mrs. Clifton McCausland, a local soprano. Carl Bernthaler, the director of the orchestra, was taken suddenly ill last Thursday and at the rehearsal yesterday morning, Luigi von Kunits, former concertmaster of the Pittsburgh Orchestra, was called into service. It was a fortunate substitution, for Mr. Von Kunits not only saved the day for Mr. Russell, but gave his many friends pleasure in his appearance. The Festival Orchestra is made up of members from the Pittsburgh Symphony Orchestra. Mr. Russell won his audience at the start. He essayed Saint-Saëns' brilliant and sparkling concerto in G minor and gave such a spontaneous and clearly defined interpretation of the work that the oldest musicians in the audience sat up and took notice. Russell's idea of the concerto was unbacked and showed much originality. The same can be said of the Liszt concerto. The work of each was singularly clear of slips. Technically, they were a delight. Credit for the smoothness of the performance with the orchestra must be evenly divided between the substitute conductor and the pianist. The men under Mr. Von Kunits responded intelligently. An ovation greeted the soloist at the close of each concerto, an ovation that was unmistakable and evoked by the good work alone. Mr. Russell was also heard in group of pieces by Chopin, Liszt and Paderewski. The orchestra was heard in the Oberon overture at the beginning of the program. Mrs. McCausland's singing was well received. Mr. Goerner, cellist, played an obligato for one of the songs and Mr. Russell accompanied. The other songs were sung with orchestra.

The many friends of Emma Loeffler, of this city, will be delighted to hear of her success in grand opera abroad. She has been engaged to sing with the Carl Rosa Opera Company at Covent Garden next year. Her appearance in England recently was the occasion for much favorable criticism.

Anne Griffiths announces a song recital to be given in the palm room of the Rittenhouse Monday evening by four of her pupils. Those who will be heard are Mrs. Jerome Schaub, Freda Davis, George D. Herwig and Harry Waterhouse. Among interesting songs will be a new cycle of "Bird Songs" by Lehmann. Margaret Ruthven Lang and William Wallace are other composers represented.

Adolph M. Foerster, the local composer, was honored on Good Friday by having his "In Memoriam" played by Mr. Eddy. At the same time the piece was given by Casper Koch, of this city, and Clarendon McClure, of Scranton.

The Pittsburgh Orchestra matter is quiescent just at present. The committee seems to be saying nothing and sawing wood. Andrew Carnegie, who was in town this week, told the reporters that the city ought to be ashamed of itself to ask for outside support. If they had any pride they would fix the matter up among themselves. He further said that he would be "pauperizing" to help the situation in any way. Perhaps Andrew is right.

James Stephen Martin announces the fourth of the series of artist pupils' recitals, at the Rittenhouse, Monday evening, April 4, by Elinor Davis, soprano, and George Paul Moore, basso, with Laura Daphne Hawley as accompanist.

Mrs. H. Talbot Peterson, contralto, and Hollis E. Devanny, baritone, will be the vocalists at the fifth meeting of the Delves' Club, at the Rittenhouse, April 4. James Stephen Martin has arranged a program of German and Hungarian folk song and T. Carl Whitmer will give the explanatory lecture.

Nelle Richmond Eberhart, author of the lyrics of the Four American Indian Songs, accompanied by the writer, spent the past week at Washington, D. C., whence they went to confer with Francis La Flesche, the Indian ethnologist and author, regarding work on which the three are engaged. Some time was spent with Alice C. Fletcher, the noted scientist of Washington. Miss Fletcher is the author of "Indian Story and Song from North America."

Marie Stapleton has returned from the South, where she has met with a series of flattering receptions in con-

cert and recital work. She appeared before many musical clubs and in connection with William Sherwood, of Chicago.

E. Lucille Miller sang last Thursday at a concert in Grafton for the benefit of the Church of the Nativity, given under the auspices of the guild of that church. Friday evening, April 1, Miss Miller was a soloist at an important concert given in Sharon, Pa. Last night (Tuesday, April 5) Miss Miller gave a song recital in Carnegie Hall, Pittsburgh. Friday evening, April 8, the popular soprano will be a soloist at the concert which the Musical Club of the University of Pennsylvania gives at Carnegie Hall, Pittsburgh. April 11 the singer is to assist at a concert for the benefit of St. Luke's Lutheran Church on the North Side. Other spring dates for Miss Miller will soon be announced.

The Pittsburgh Male Chorus, James Stephen Martin, musical director, was accorded an enthusiastic reception by a large and appreciative audience at the concert given in the Auditorium at Sewickley, Pa., on Thursday evening, March 31, under the auspices of the Young Men's Club of Sewickley Methodist Church. The chorus never appeared to better advantage and fully maintained the high reputation it has established in the four years of its active operations. The program presented was one of much excellence, and contained some of the greatest successes that have been presented at its previous Pittsburgh concerts. The assisting soloist was Elinor Davis, soprano, who sang two groups of songs, with encores, with much charm and attractiveness and disclosed a pure lyric voice of sympathetic and pleasing quality. Various incidental solos in connection with the chorus program were effectively taken care of by David Ormesher, tenor; David Stephens, tenor; Mr. MacKintock, baritone; Frederick Cutter, bass; R. S. Elbert, bass, and John Hibbard, bass. The accompanists were Miss Hawley and W. Jackson Edwards. The final concert of this chorus for this season will be given in Carnegie Music Hall on Tuesday evening, April 26. Great interest attaches to this concert on account of the fact that the soloist will be the celebrated contralto, Madame Schumann-Heink, who will contribute two groups of songs and also one number in conjunction with the chorus.

CHARLES WAKEFIELD CADMAN.

### CONCERTS IN LAWRENCE.

LAWRENCE, Kan., March 31, 1910.

After a quiet midwinter season many musical activities are showing. Interest at present centers in the seventh annual music festival which will be given April 21 and 22 in the Robinson Auditorium at the State University. At the first concert Rita Fornia, of the Metropolitan Opera Company, and Richard Czerwonky, violinist and concertmaster of the Minneapolis Symphony Orchestra, will render the program. At the second and third concerts the Minneapolis Symphony Orchestra, directed by Emil Oberhoffer, will take part with the following artists: Lucille Tewksbury, soprano; Marietta Bagby, contralto; David Duggan, tenor. Two local artists will assist: Carl Preyer, pianist, and C. Edward Hubach, tenor, each of these gentlemen is the head of a department in the University Music School.

The graduating class of the School of Fine Arts numbers fourteen. There will be four recitals for piano, two for organ, one for voice and six for expression. The department of expression, under the direction of Gertrude Mossler, takes part in the library and settlement work of the city and sends advanced pupils to direct the production of plays in high schools throughout the State.

The University Band, directed by George L. Wright, recently gave its winter concert. Mr. Wright has produced two original marches this year, and one of them has become a great favorite at athletic contests. During the spring term the band will give outdoor concerts.

The University Orchestra has just given its annual winter concert. The program included Schubert's "Rosamunde Overture," two movements of Beethoven's fifth symphony, the "Aida" march and several lighter selections, among them a new minuet composed by Charles S. Skilton, the director, and his arrangement of Guilman's "Cantilene Pastorale." The oboe and flute duet was effectively played by E. G. Young and Charles Robinson. The soloist was C. Edward Hubach, tenor, who sang "Celeste Aida" with orchestral accompaniment.

The University Vesper services closed March 20 with a rendition of Stainer's "Crucifixion" by the chorus of fifty voices directed by C. Edward Hubach with Carl Preyer at the piano, Maud Cooke at the organ and Elizabeth Dunn, violinist, assisting.

CHARLES S. SKILTON.

The Czar of Russia has decided to present a gift fund for the founding of a National Russian Balalaika Orchestra.



BROOKLYN, April 4, 1910.

Dr. Ludwig Wüllner's "farewell" recital at the Music Hall of the Academy of Music, Thursday evening, April 14, is the event that is attracting attention in Brooklyn at this time. So far, requests have been received for the lieder of Schubert, Schumann and Wolf. The greatest number of votes from those who have secured tickets have been recorded for "Der Erlkönig" and "Die Beiden Grenadiere." This recital is being managed by Arthur Claassen.

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Last evening (Tuesday) the Carl Bruchhausen Trio, of New York, played the Arensky trio at the meeting of the Tonkünstler Society, held in The Assembly. Mr. Bruchhausen, the pianist of the Trio, is well and favorably known in Brooklyn. During the season he has filled a number of solo engagements in the borough. The remainder of the program last night was given by a string quartet of ladies: Mrs. August Roebbelen, pianist; Herman Martonne, violinist, and Gretchen Heiderlang, soprano. The Ladies' Quartet, consisting of Elsa Fischer, first violin; Hendricka Troostwyk, second violin; Alice Schradieck, viola, and Mrs. Wyrley Birch, cello, united in playing the Haydn quartet in G major (op. 77, No. 1). Miss Heiderlang sang songs by Goring-Thomas, Van der Stucken, and Jensen.

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Alice Merritt Cochran, soprano; Marie L. Bosse, contralto; George W. Dietz, tenor, and George S. Morrissey, basso, were heard at a concert given at Saint Mark's Methodist Episcopal Church, Ocean avenue and Beverly Road, on the night of March 29. Edith Davies Jones, harpist, assisted the singers. Besides singing in the song cycle "In Fairyland," by R. Orlando Morgan, the singers were heard in songs. Mrs. Cochran sang "My Bairnie," by Kate Vannah; "Drift and Dream," by Sanford Ashley Pette. Miss Bosse sang three very beautiful songs—"The Cry of Rachel," by Mary Turner Salter; "The Rosary," by Nevin, and "The Danza," by Chadwick. The concert was under the direction of Sanford Ashley Pette.

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Carl Fiqué conducted a performance of Bach's "Passion According to St. Matthew," at Zion Lutheran Church, Good Friday night. The soloists were Katherine Noack-Fiqué, soprano; Anna Treckmann, contralto; Henry Weimann, tenor, and August Soennichsen, basso. Mr. Fiqué's choir included seventy-five voices.

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The Metropolitan Opera Company was scheduled to give its final performance of the season at the Brooklyn Academy of Music, Monday night of this week. The opera was Puccini's "Madama Butterfly," with a cast including the Misses Farrar and Fonia and the Messrs. Hyde and Scotti.

#### Class Nights at Burritt Studios.

The regular class musicales at the Burritt studios are steadily gaining in artistic value. March 29, great heights were attained. The miscellaneous program was varied and of unusual interest because of many novelties, not least of which was the unusual excellence in duet singing by Edna and Elizabeth Patterson. The gifted young women, with their beautiful voices and sisterly sympathy, reach the acme of artistry in their ensemble singing. At the piano, playing musically accompaniments, sat the third sister, Helen Patterson. She, too, has a fine voice, and earlier in the evening sang a Nevin song most effectively. Miss Allman sang another Nevin song; her pure, capable soprano voice promises much. Katherine Burritt gained further recognition for simple charm in French songs, a group of "Bergerettes." Helen Waldo, in Scotch songs, was loudly applauded; for beauty of style and Scotch diction there are few to equal her, and the contralto voice rang out on high tones with the power and quality of a soprano. Mary Ayers, a young singer of great promise, sang "Elsa's Dream" with a pure sustained beauty of tone, a voice control and understanding that predicts the artist. Margaret Glenn and Sophie Braslau, contraltos with splendid voices, distinguished themselves in two dramatic arias, from "Samson and Delilah" and "Carmen," respectively.

Ethel Wenk, well known as an able musician, sang a group of English songs with diction so perfect, beauty of voice and poetry so prominent that she carried her audience to enthusiasm. A feature of the evening was the singing of four settings of Heine's poem, "Ich hab im Traum geweinet." Mrs. Rabe sang those by Schumann and Franz; she is an artist of great ability, and her dramatic soprano voice was heard to advantage. Lassen's setting was delightfully sung by Edna Patterson, Sophie Braslau giving Hüs's (French) in beautiful style. Lewis Johnson sang the "Reginella" aria by Braga, showing much gain in voice and control. Coyle Tuller, in the aria from "Werther," was artistic and convincing and was enthusiastically applauded. The program closed with the trio, "Lift Thine Eyes," which followed Royal Dadmun's masterly singing of the "Toreador Song"; his diction is so good that one might accuse him of being a Frenchman. The accompanists were Ethel Wenk, Helen Patterson and William J. Stone. Mr. Burritt announces "The Creation" for Tuesday evening, April 12, in his studio course. The soloists will be Edna Patterson, Coyle Crosby Tuller and Clifford J. Cairns, the choruses sung by an ensemble of twenty-five voices.

#### Des Moines Enjoys Great Music.

To the untiring efforts, the energetic and practical love of music demonstrated by Dean Frank Nagel, and to the singularly solid support given him by all sections of the community, Des Moines, Ia., was indebted for three brilliant concerts given during the winter at the Foster Opera House. The audiences were enthusiastic beyond all description. People came from many of the surrounding towns, and the musical section of the community feels that much has been done to raise the standard of music in Des Moines.

Even more surprising is Dean Nagel's statement that the box office results surpass all expectations, which is not to be wondered at, however, for the three artists were of the greatest. Dr. Ludwig Wüllner and Coenraad V. Bos opened the cycle. Then followed the great contralto, Tilly Koenin, now always sure of a welcome; and then Busoni's recital. The feelings of the audiences are amply described in the following notice in the Register and Leader of March 29:

#### BUSONI ENTIRALLS CROWD—THE GREAT PIANIST BEWILDERS HEARERS AT FOSTER'S.

It is safe to assert that but few people left Foster's Opera House last night without the firm conviction that they had been for two hours under the spell of the greatest living pianist.

Ferruccio Busoni is a past master of the piano and it was a sheer delight to listen to him, he is justly acclaimed as being one of the most superb artists to whom America has listened, or may hope to listen, within a generation. With him fame and achievement are in equal balance—his masterful exposition of art being characterized by an inherent power belonging only to the chosen few.

One of the most vivid and lasting impressions of the evening was of Ferruccio Busoni as a man—dignified, lofty, broad and convincing, yet kindly disposed in his every attitude. A second and equally strong impression was of Busoni the musician.

He played with an enormous sweep of the keyboard and a disdain of technique that created a sensation among those who knew what unusual things were being accomplished, almost beyond belief. There is that intellectuality in his playing that holds one enthralled, while a most striking feature is the way he rivets the attention of his listeners by his conceptions, which are always interesting—indeed, most fascinating without ever being bizarre.

#### Louise Sturdevant Dixon Recital.

Thursday afternoon, April 7, at 4.30 o'clock, one of the frequent pupils' recitals by young pianists studying with Louise Sturdevant Dixon in Hackensack will be given in her studio; located at 358 Main street. Pieces for two pianos, a piano duet, and solos make up the program, and five of the pieces will be played in any keys requested by the audience, illustrating the Faelten system of piano instruction. In the order of their appearance on the program, the names of the participants follow: Misses Best, Terhune, Charlotte Terhune, Kathryn Terhune, Blauvelt, Van Deusen, Edith Ackerson, Dorothy Newkirk, Maloise Sturdevant Dixon, Flossie Diaz, Mrs. Dixon at the second piano. Readers of THE MUSICAL COURIER are familiar with Louise Sturdevant Dixon's attainments as pianist and teacher through numerous reports of her affairs in these columns, and, as usual, a special representative will attend and report.

#### Tilly Koenen to Return Next Year.

Tilly Koenen will return to this country next January and remain until June. The Dutch contralto is desired in all the places where she appeared this season, which comprise the principal cities of the United States. She is now scoring great triumphs on the Pacific Coast, and will begin a short tour of the Middle West, at St. Louis, with the Apollo Club, on April 12. These finales include engagements with the Theodore Thomas Orchestra and the Toronto Orchestra. Miss Koenen sails early in May to make her European reappearance at the great Strauss Festival at Munich in June.

#### Morton Adkins Song Recital.

Morton Adkins is a name as yet unknown to fame, but judging by his real success, both with the public and critics, at his song recital in Mendelssohn Hall, March 29, it is a name which is sure to become known. This was his program:

Lungi dal caro bene.....	Secchi
Che fiero costume.....	Legrenzi
Zwei Venetianische Lieder.....	Schumann
Leis rudern hier.....	
Wenn durch die Piazzetta.....	
Frühlingsglaube.....	Schubert
Auffenthalt.....	Schubert
Beau Soir.....	Debussy
Adoration Profane.....	Trémisot
Flieder.....	Von Flietiz
Herbststimmung.....	Sinding
Im Walde.....	Berwald
Ich will dich nicht.....	Novacek
Eldorado.....	Edgar Stillman Kelley
The Enchantress.....	A. A. Mack
Sea Dirge.....	Frederic Ayres
Drake's Drum.....	Arthur Farwell
Music When Soft Voices Die.....	Alex. Russell
When I Was One and Twenty.....	Percival Leigh
Starlight.....	Gena Branscombe
The Mocking Bird.....	Howard Brockway
The Fiddler of Dooney.....	Sydney Homer

Here was wide variety, calculated to test the musical and intellectual resources of any singer. German, Italian, French, English are all the same to him, as far as clarity of utterance goes. He sings with hearty appreciation of the poetic contents of a song, works up his climax well, and presents a pleasant personality; these qualities should guarantee him increased success. Of ardent fervor there was much in Trémisot's "Adoration" and Novacek's love song; indeed, the latter was the dramatic climax of the afternoon. Of songs by American composers, Edgar Stillman-Kelley's, Alexander Russell's, and Howard Brockway's were much the best; the most sincere applause of the afternoon followed them. Alexander Russell played most musical accompaniments, and a large audience was present. It was an interesting debut recital, sure to be followed by excellent results.

#### Carl's Spring Season.

William C. Carl has returned from his Easter holiday, spent in Atlantic City, and after opening the spring term at the Guilman Organ School Tuesday morning, starts his busy season of concerts tomorrow evening in Peekskill, N. Y., where he will dedicate a new organ. Mr. Carl has many engagements ahead which will keep him well occupied until his departure for Europe for the summer.

At the Peekskill concert, Mr. Carl will be assisted by Adele Laeis Baldwin, contralto, and Christian Kriens, violinist, in the following program:

Organ—	
Allegro from the C minor sonata.....	Salomé
Meditation.....	Chaminade
Gavotte in the ancient style.....	Neustedt
Fugue in D major.....	Bach
Violin, Prize Song (Die Meistersinger).....	Wagner
Vocal—	
Chanson Ecossaise.....	Bungert
Neapolitan Boat Song.....	Widor
Easter Dawn.....	Rummel
Organ—	
Toccata in E minor.....	Callaerts
Carillons de Dunkerque (1789).....	Thomas Carter
(The Chimes of Dunkerque.)	
Violin—	
Air on G string.....	Bach
Sons du Soir (from In Holland).....	Ch. Kriens
Serenade.....	Pienné
Organ—	
Allegro from the tenth concerto.....	Handel
Le Vendredi-Saint (Good Friday).....	F. de la Tombelle
Vocal—	
Printemps Nouveau.....	Vidal
Slumber Song.....	Taubert
Spring.....	Hildaeh
Organ—	
Marche Heroique.....	Dubois

#### Banquet in Honor of Victor Maurel.

A brilliant company of musicians and singers paid tribute to Victor Maurel Sunday evening of this week, when a dinner was given in honor of the distinguished baritone and teacher by the Pleiades Club, in the clubrooms at Reisenweber's on Eighth avenue near Columbus Circle. Paul Dufault, the tenor, acted as toastmaster. Many persons prominent in the musical circles of New York attended. Operatic, oratorio and concert fields were represented by the many guests.

#### Isabel Hauser Plays at Dupont Musicales.

Madame Aimé Dupont gave a dinner and musicale at her New York residence Monday night of last week, at which Isabel Hauser, the popular pianist, played a group of "salon" numbers.

"War is a peaceful occupation compared with managing a grand opera company. Sometimes I think I would like to go to war for a vacation."—Giulio Gatti-Casazza.



**METROPOLITAN OPERA HOUSE.****"Die Meistersinger," March 30.**

Even society people who sit in the parterre boxes arrived early at the Metropolitan Opera House Wednesday night of last week in order to witness Toscanini's inspirational conducting of the prelude to "Die Meistersinger." It was the second performance of Wagner's grand comic opera within five days. Such a triumph for the last days of the waning season in New York is quite unusual, but it promises numerous repetitions of the beautiful work next season. The cast for Wednesday night was the same as at the matinee Saturday of week before last. The singers included Gadski, Florence Wickham, Slezak, Soomer, Goritz, Blass, Muhlmann, Reiss and Glenn Hall.

**"Der Freischütz," March 31.**

"Der Freischütz" was repeated at the Metropolitan Opera House Thursday night of last week with two changes in the cast. Emmy Destinn was the Agathe and Carl Jörn the Max. The other singers were Bella Alten, Robert Blass, Herbert Witherspoon and the Messrs. Goritz and Muhlmann. Hertz conducted.

**"Fra Diavolo," April 1.**

Bella Alten and Edmond Clement again were the principals in the repetition of "Fra Diavolo" at the Metropolitan Opera House Friday night of last week. Jeanne Mauthour and the Messrs. Reiss, Deveaux and Bourgeois were other members of the cast, which gave a spirited performance. Hertz conducted.

**"La Sonnambula," April 2 (Matinee).**

Bonci sang his farewell at the Metropolitan Opera House Saturday afternoon of last week at the final matinee of the season. The great tenor was in fine voice and

once more afforded delight to lovers of pure singing. His acting, too, in the role of Elvino was notable for intelligence and charm. Andrea de Segurola, the popular basso, also appeared, singing admirably the part of Rodolfo. Miss de Hidalgo was the Amina. The Russian dancers closed the performance with a repetition of "Hungary."

**"I Pagliacci" and Ballet, April 2.**

"I Pagliacci" was the work chosen to end the season at the Metropolitan Opera House last Saturday night, with Jane Noria as Nedda; Jadowler as Canio; Forsell as Tonio, and Gilly as Silvio. The Russian dancers, Madama Pavlowa and Mr. Mordkine, and the ballet followed the Leoncavallo opera with one act of "Coppelia," and then other dances were given before the final curtain was rung down.

**NEW THEATER.****"The Pipe of Desire" and Ballet Divertissement," March 31 (Matinee).**

"The Pipe of Desire" was given at the New Theater Thursday afternoon, and a notable feature of the performance was Mariska Aldrich in the role of Naloe, the part previously sung by Louise Homer. Madame Aldrich sang beautifully. Her rich and youthful mezzo voice was heard to fine advantage. The remainder of the cast was the same as that which participated at the performances of the Converse opera at the Metropolitan Opera House. Terpsichorean features completed the bill for the afternoon with Rita Sacchetto, Anna Pavlowa and Michael Mordkine, as the principal dancers.

**"Cavalleria Rusticana" and "Coppelia," April 1.**

"Cavalleria Rusticana" and "Coppelia" were the works chosen to close the Metropolitan Opera Company's sea-

son at the New Theater. It is reported that no operas will be given there next year. The principals in the Mascagni opera were Madame Fremstad as Santuzza; Jadowler as Turiddu; Gilly as Alfio, and Florence Wickham as Lola. Tango conducted the opera. Podesti wielded the baton for the performance of "Coppelia" with the Russian dancers and the ballet assisting.

**Amato on Tour with the Metropolitan Company.**

Pasquale Amato, after a season of great success at the Metropolitan Opera House, will be heard in the cities of the Middle West. Music lovers are anxiously awaiting the coming of this great baritone, as it will be his first appearance in St. Louis, St. Paul and Louisville, Ky. Mr. Amato will also appear with the opera company in Atlanta, Ga. He will be heard in "La Gioconda," "Otello," "Germania," "Aida," "Trovatore," "Pagliacci," etc.

**Hungarian Pianist in Paris.**

[By Cable.] PARIS, April 4, 1910.

**To The Musical Courier:**

Desider Josef Vecsei, young Hungarian virtuoso, made sensational debut here at the Secchiari Subscription Concert, with Liszt concerto. Enthusiastic house. Splendid reception. Innumerable recalls. DELMA.



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ANNOUNCEMENTS REGARDING RETURN VISITS WILL BE MADE SHORTLY

## OMAHA MUSICAL EVENTS.

OMAHA, Neb., March 29, 1910.

A symphony orchestra for Omaha is within the probabilities—the very strong probabilities—and will probably be in the field for business about eighteen months hence. Nothing has been heard of the project outside of the city and very little has been heard of it even here, but it is a live proposition just the same and will be launched as a city project during the coming season. A meeting of those financially interested has already been held, quite recently, in fact, and the matter of the guarantee fund, size of the orchestra and the conductor were the subjects of discussion. Evelyn B. Hopper is the moving spirit in the enterprise and she has already taken a step toward financing the orchestra that will show others how to give money for the general uplift of the community. Miss Hopper is the leading impresario here and her series of artists' concerts, each winter, include the leading artists available for her dates. Her greatest drawing card during the season just coming to a close was Schumann-Heink. Knowing that this great artist will be just as great a drawing card next season Miss Hopper already has engaged her (date not yet set), and proposes to turn over the entire proceeds of that concert to the orchestra fund. With that as a starter (and it will certainly be no small sum) she believes there will be little difficulty in raising the balance of a guarantee fund. Just how large the orchestra will be and just how large the fund, has not been fully decided, but that it will be an orchestra of symphony size with a fund large enough to meet any deficit up to \$20,000 or more is the basis on which the work is going forward.

Miss Hopper is a member of the Tuesday Morning Musical Club and many of the members are enthusiastic supporters of the project. Among them is Mrs. Myron L. Learned, president of the club, who has heard orchestras in all parts of the world and who received her musical education in New York City, when Seidl was conducting German opera there and when Theodore Thomas was giving his last orchestral concerts in that city. Not only is she an enthusiast for good music, but she is herself a splendid singer and an authority on voice work, as evidenced by her book, "To the Girl Who Sings." This Tuesday Morning Musical Club is one of the vital forces in the musical life of Omaha. It has a membership of about 200, is exclusively for women, and is organized for the purpose of providing the best of programs for its members. Usually there are six programs, by local musicians, during the season and two artists' programs by celebrities from other cities. This year there were three extra programs, a song recital by Albert Borroff, early in November, an organ recital by Archer Gibson, in January, and a song recital by Christine Miller, ten days ago. The program is here given. It will be noted that there are the four Indian songs by Charles Wakefield Cadman which the writer mentioned in last week's issue. The writer is informed by several of the women in attendance at the recital that these songs were the most successful things on the program. That is not nearly as strong as most of them put it, but to preclude any possibility of a megalomaniacal tendency on the part of Charles W. we will let it go at that. The program follows:

Der Lindenbaum.....Schubert  
Liedes Ode.....Louis Victor Saar  
Heimweh.....Hugo Wolf  
Die Abloesung.....Alexis Hollaender  
Botschaft.....Brahms  
Five Hungarian Gypsy Songs.....Brahms  
L'Heure Rose.....Augusta Holmes  
Le Mariage des Roses.....Cesar Franck  
My Love and I.....MacDowell  
Floods of Spring.....Rachmaninoff  
Four American Indian Songs.....Charles Wakefield Cadman  
From the Land of the Sky Blue Water.  
The White Dawn Is Stealing.  
Far Off I Hear a Lover's Flute.  
The Moon Drops Low.  
My Love, She's but a Lassie.....Old Scotch  
Scotch Lullaby.....William Arms Fisher  
Night and Dawn.....Frank Fairfield.  
How's My Boy?.....Sydney Homer  
A Happy Song.....Del Riego  
Corinne Paulson, accompanist.

A glance at some of the programs of this club give an indication of the high standard maintained. The following two programs are among the most interesting of the past season:

UNDER THE LEADERSHIP OF CORINNE PAULSON.  
Astondujak (Hungarian Chardas).....Hubay  
Emily Cleve.  
Martin W. Bush at the piano.  
Mazurka.....Chopin  
Waltz.....Chopin  
Nocturne in D flat.....Chopin  
Nocturne in C minor.....Chopin

Prelude—Dewdney.....Chopin  
Polonaise in A flat.....Chopin  
Bella Robinson.  
Sappische Ode.....Brahms  
Von Ewigem Liebe.....Brahms  
Red Roses in June.....German  
Evelyn Hopper.  
Onaway, Awake Beloved.....Coleridge-Taylor  
(From Hiawatha's Wedding Feast.)  
A Summer Wooing.....Rogers  
George S. Johnston.  
Accompanist, Mrs. George S. Johnston.  
Capriccio.....Schutt  
Cradle Song.....Bella Robinson  
Danse dans le style ancien.....Delibes  
Octave Study.....Leschetizky  
Litany.....Schubert-Liszt  
Hungarian Rhapsodie No. 15.....Liszt  
Miss Robinson.  
Choral and Concerted Work

UNDER THE LEADERSHIP OF MRS. SAMUEL KATZ.  
The Sea Hath Its Pearls.....Parker  
O! Lovely May.....German  
Mrs. Dale, Mrs. Harter, Mr. Hopkins, Mr. Gray.



CORINNE PAULSON.

Violoncello, Wie Einst in Schoenern Tagen.....Popper  
Melodie.....Rubinstein-Popper  
Gavotte.....Popper  
Leon Weltmann.  
Miss Paulson, piano.  
Fly, Singing Bird.....Elgar  
Temple Israel quartet.  
Violin Obligati—Mr. Weltmann, Miss Cleve,  
Accompanist, Mr. Vernon C. Bennett.  
Variations on a Beethoven Theme.....Saint-Saëns  
Two Pianos—Marie Meek, Alice Davis.  
The Raven (Edgar Allan Poe) with musical setting by Max Heinrich  
Mrs. L. J. Herzog, pianist.  
Mr. Burkenroad, reader.

Both of the above programs are by local musicians, some of them professionals and some amateurs. In the case of the professionals Mrs. Learned has taken a stand which other clubs might well emulate, the same stand that THE MUSICAL COURIER has maintained for the last thirty years, and that is the payment of those who make their living by music for their appearance on a program. Speaking to the writer of the matter Mrs. Learned said: "If a person is making his or her living in music we have no more right to ask her to appear on a program without compensation than we have to ask a merchant to furnish us with free materials for an afternoon tea. I stand for the payment of all professional musicians who take part in our programs whether they are members or not. At first there was a little remonstrance against it, but they are all coming to see the injustice of asking people who make their living through music to give up their time for nothing." The officers of this progressive club, board of directors, members of committees, etc., are as follows:

President, Mrs. Myron L. Learned; vice president, Corinne Paulson; secretary, Mrs. Charles M. Wilhelm; treasurer, Mrs. R. Beecher Howell. Directors—Mrs. Edward A. Cudahy, Mrs. Charles W. Martin, Mrs. Douglas B. Welpton. Committees: Membership

Committee—Mrs. Herman Kountze, Mrs. S. S. Caldwell, Mrs. W. W. Turner, Mrs. William F. Baxter, Mrs. Howard Kennedy. Nominating Committee—Mrs. Edward A. Cudahy, Mrs. Clement Chase, Mrs. N. P. Dodge, Jr. Courtesy Committee—Mrs. Charles T. Kountze, Mrs. Freeman P. Kirkendall, Mrs. Joseph M. Cudahy.

It will be noted from the above that Corinne Paulson, besides being secretary of the club, is one of the most active members, appearing on every program either as pianist or accompanist. That shows, in a measure, the esteem in which Miss Paulson is held here and her place in the music of the city. Miss Paulson is a most attractive young woman, a concert pianist, accompanist and teacher and, as she told the writer, has her time so filled that she could not possibly take one pupil more. She is much sought by artists appearing here, for her success as an accompanist is little short of phenomenal. The following press notices will give an indication of her popularity and prestige in this direction:

Miss Corinne Paulson was Mr. Borroff's accompanist and her work throughout the program was a joy and delight. Her technique is fully adequate; to this she adds a fine sense of rhythm, clearness of phrasing and a certain poetic instinct—Omaha Excelsior.

The accompaniments were skillfully played by Miss Paulson, who is one of Omaha's most accomplished musicians.—Lincoln Daily Star.

The May music festival opened with a piano number by Miss Paulson, who played with a considerable amount of dash, style and spirit, which, combined with her excellent technique, always gives great pleasure to her listeners. She played the accompaniments for all the festival artists in an artistic manner.—Omaha Bee.

Miss Paulson as the pianist and accompanist filled her dual role in a remarkably successful manner. Her solos were of a high character and she rendered them with admirable skill and ability.—Mitchell, S. Dak., Republican.

Miss Paulson accompanied Miss Cheatham in a very effective and altogether sympathetic manner, a difficult task in such a varied program in which the singer must of necessity take many liberties.—Omaha Bee.

Miss Paulson on this occasion, as on many others, accompanied the artist in a most sympathetic and satisfying manner, meriting a share of the success of the afternoon.—Omaha World-Herald.

Miss Paulson played a double number from Godard and MacDowell with a delicacy of touch and expression which proved that she has great merit as a pianist.—Fremont Tribune.

One of the important musical events of the near future is the May Festival to be held at the Brandeis Theater on May 17, 18 and 19. This festival is under the direction of August M. Borghum, secretary of the Festival Association, and J. H. Simms, director of the Omaha Oratorio Society. There will be three matinee and three evening concerts, the Minneapolis Symphony Orchestra, with soloists, giving the afternoon concerts and the Oratorio chorus, orchestra and soloists giving the evening programs. The principal soloists will be Lucille Tewksbury, soprano; Marietta Bagby, contralto; David Duggan, tenor; Arthur Middleton, basso; Richard Czerwonky, violinist; Carl Fischer, cellist; Frieda Langendorff, contralto; Jane Osborne-Hannah, soprano; Max Landow, pianist; Mrs. Borghum and Martin W. Bush, accompanists. The principal choral works to be performed are Dudley Buck's "Hymn to Music," Grieg's "Landsighting" and Elgar's "King Olaf."

The writer had the pleasure of attending a rehearsal of the Mendelssohn Choir Tuesday night and listened with great interest to the work of this chorus in such things as the Mendelssohn "Elijah" and Coleridge-Taylor's "Death of Minnehaha." That the choir is composed of only the most serious workers is evidenced by the fact that the second season is now drawing to its close and no attempt until now has been made toward a public appearance. Thomas J. Kelly, the conductor, has insisted upon regular attendance, and preparation of rehearsal work in advance of each rehearsal, and the very highest plane of choral work has been the ideal of the Mendelssohn Choir. The membership lacks only a few of the hundred mark and no effort has been made to fill up the ranks. An interesting arrangement of the seating is noticeable, the basses being in the center for three or four rows, behind them the tenors in two rows, the altos on the left and sopranos on the right. The Mendelssohn Choir is just negotiating with a prominent singer and a famous pianist, one of whom they hope to secure for a concert to be given in the near future, the program to be made up of unaccompanied choral work (four, six and eight part), alternating with the solo groups.

The writer has received many calls from the musicians of the city during his stay at the Rome Hotel, and is under obligations to Sigmund Landsberg and others for their many favors during the week.

OSCAR HATCH HAWLEY.

Though only thirty-five years old, the Dresden Opera House is so antiquated in some respects that it is to be rebuilt at a cost of 1,736,000 marks. The Government has already voted 700,000 marks for that purpose. In return the Opera is pledged to give occasional performances at popular prices.





### METROPOLITAN OPERA COMPANY.

#### "Aida," March 28.

The Metropolitan Opera Company opened its season at the Boston Opera House with "Aida" and the following well known cast, Mr. Toscanini, conductor:

Il Re .....	Giulio Rossi
Amneris .....	Louise Homer
Aida .....	Emmy Destinn
Radames .....	Enrico Caruso
Ramfis .....	Andrea de Segura
Amonasro .....	Pasquale Amato
Un Messaggiero .....	Angelo Bada
Una Sacerdotessa .....	Lenora Sparkes

As this performance has been reviewed at length in these columns, it will be sufficient to add that Caruso as Radames held the breathless attention of the audience by his wonderful singing and action, and Amato made his own powerful appeal in the character of the dignified African king. Madame Destinn was a successful Aida, while Miss Sparkes sang the music of the Sacerdotessa with exquisite richness and finish. The performance moved easily and the guiding hand of Toscanini recreated the well known score until it scintillated anew with life and imagination. At the close both artists and conductor were recalled again and again to acknowledge the enthusiastic plaudits of the brilliant audience.

#### "Madama Butterfly," March 29.

A memorable performance of Puccini's "Madama Butterfly," with the following cast, was given before a large audience on Tuesday evening, Mr. Podesti conducting:

Cio-Cio-San .....	Miss Farrar
Suzuki .....	Mme. Homer
Kate Pinkerton .....	Mme. Mapleson
B. F. Pinkerton .....	Mr. Martin
Sharpless .....	Mr. Scotti
Goro .....	Mr. Bada
Yamadori .....	Mr. Gianoli-Galletti
Lo zio Bouzo .....	Mr. Wulman
Yakuside .....	Mr. Bourgeois
Il Commissario Imperiale .....	Mr. Reschiglian

Mr. Martin as Pinkerton and Mr. Scotti as Sharpless were like the indissoluble parts of a rare mosaic. Madame Fornia was no less successful and the remainder of the cast helped create the "atmosphere" so essential to a good production.

#### "Marta," March 30 (Matinee).

Flotow's "Marta" was resurrected for the Wednesday matinee, when the following cast appeared with Mr. Podesti conductor:

Lady Enrichetta .....	Mme. de Pasquali
Nancy .....	Mme. Homer
Lionello .....	Mr. Bonci
Plunketto .....	Mr. Didur
Sir Tristan .....	Mr. Gianoli-Galletti
Lo Sceriffo .....	Mr. Wulman

For some inscrutable reason, the performance dragged considerably and that despite the fine work of Madame de Pasquali and the Messrs. Bonci and Didur. This was alleviated in a measure, however, by the performance of Delibe's "Ballet Coppelia," which followed, introducing to the Boston public the remarkable dancing of Anna Pavlowa and Mr. Mordkine, the Russian dancers who have made such a sensational success with the Metropolitan Opera Company.

#### "La Boheme," March 30.

The cast of Puccini's opera, including the following well

known artists, created a scene of unrivaled enthusiasm in the large audience:

Rodolfo .....	Enrico Caruso
Schaunard .....	Antonio Pini-Corsi
Mimi .....	Alma Gluck
Parpignol .....	Giuseppe Tecci
Marcello .....	Leah Gilly
Colline .....	Andrea de Segura
Benoit, Alcindoro .....	F. Gianoli-Galletti
Musetta .....	Lenora Sparkes
Sergente .....	Edoardo Missiano
Doganiette .....	Giulio Marchi

Caruso's Rodolfo is a wonderful impersonation always, and of the newcomers, Alma Gluck, a young New York girl in her first season at the Metropolitan, created a fine impression with her performance of Mimi. Miss Sparkes made a charming Musetta, and the scene at the Café Momus was so true to life that one forgot for the time being that it was only "play acting."

#### "La Tosca," April 2 (Matinee).

A repetition of "Tosca," with Miss Farrar as the heroine and the same cast as given by the company on its previous visit earlier in the season, called out a large audience. At the close of the last scene the enthusiasm of the audience recalled the principals again and again.

#### "Die Meistersinger," April 2.

The closing offering of the Metropolitan Opera season brought Wagner's "Meistersinger" with Toscanini conductor and the following cast:

Sachs .....	Walter Soomer
Pogner .....	Robert Bliss
Beckmesser .....	Otto Geritz
Kothner .....	Adolf Muehlmann
Walter von Stolzing .....	Carl Jörn
David .....	Albert Reis
Eva .....	Johanna Gadske
Magdalene .....	Florence Wickham

The distinct feature of this evening's performance was the marvelous orchestral reading under Mr. Toscanini, who made the score one grand shifting kaleidoscopic glow of light and color. With that, too, all he did was so rhythmically elastic, so wonderfully proportioned, that singers and orchestra became as a symphony to which the realistic stage setting added the finishing touch in creating a rare ensemble. Mr. Slezak, who was announced, did not appear owing to "sudden indisposition," and Mr. Jörn took his place.

### MANHATTAN OPERA COMPANY.

#### "Elektra," March 28.

The Manhattan Opera Company opened its season at the Boston Theater on Monday evening with the eagerly anticipated performance of Strauss' much heralded and much discussed "Elektra" (extensively reviewed in the columns of THE MUSICAL COURIER at its premiere in New York), with Madame Mazarin in the title role and the following cast, Mr. De la Fuente, conductor:

Elektra .....	Mme. Mariette Mazarin
Chrysothemis .....	Miss Alice Baron
Klytemnestra .....	Mme. Augusta Doria
Aegisthus .....	Mr. Devries
Orestes .....	Mr. Huberdeau
Preceptor of Orestes .....	Mr. Nicolay
A young servant .....	Mr. Venturini
An old servant .....	Mr. Scott
The confidant .....	Miss Alice Desmond
Overseer of the servants .....	Miss Carey
Trainbearer .....	Miss Johnston
First serving woman .....	Miss Alice Gentle
Second serving woman .....	Miss Severina

Third serving woman .....	Miss Vicarini
Fourth serving woman .....	Miss Walter-Villa
Fifth serving woman .....	Mme. Duchene

Aside from Strauss' indisputable genius, he possesses the power to stir the contemporary musical world as no modern composer with the exception of Wagner ever has done. Whether they be admirers or detractors, all look forward with equal interest to every new output from his creative pen. "Salome" aroused a veritable musical cyclone and "Elektra" has done no less, even though the musical public was in a sense prepared for the colossal audacity of his mode of expression. It would be very difficult to select the special points of interest in this colossal work of genius, but its most remarkable feature lies in a perfection of form which successfully harmonizes all dissonances in one grand kaleidoscopic play of orchestral color. In this way the work of the singers becomes an integral part of the whole, and we get the music drama which satisfies mind and heart alike even though some may not agree with the grand purpose of it all. Madame Mazarin gave an impressive representation, and so did the remainder of the cast. Nothing better could be wished. Alice Baron was a womanly Chrysothemis. Madame Doria made a melodramatic Klytemnestra, enhancing thereby the weakness rather than the cruel vindictiveness of the character. Mr. Huberdeau's Orestes was a sane figure dominated by the purpose which actuated Elektra, but by him successfully carried to a conclusion. The stage settings were in excellent keeping with the period and nature of the story. An unusual feature of the performance was the wild enthusiasm of the audience at the close, when the artists, conductor, and at last Mr. Hammerstein himself, were called out many times to bow their acknowledgments to the accompaniment of cheers and cries of "Bravo."

#### "Lucia di Lammermoor," March 29.

Given a tuneful Italian opera, a great star like Madame Tetrassini, and you have a combination that will bring a large audience even in opera ridden Boston. Madame Tetrassini fairly earned the enthusiasm of her hearers, as she returned this season with a wider artistic scope than ever before. She is not now the prima donna of the wonderful coloratura only, but the artist equally successful in cantilena singing.

#### "Le Jongleur de Notre Dame," March 30 (Matinee).

The following cast, Mr. De la Fuente, conductor, and Mary Garden in the role of Jean the Juggler, gave a performance of Massenet's operatic miracle play on Wednesday afternoon:

Jean the Juggler .....	Mary Garden
Boniface .....	Maurice Renaud
The Prior .....	Mr. Huberdeau
The Poet Monk .....	Mr. Lucas
The Musician Monk .....	Mr. Crabbe
The Painter Monk .....	Mr. Laskin
The Sculptor Monk .....	Mr. Scott

#### "Griselidis," March 30.

A first performance of Massenet's "Griselidis" in Boston was given on Wednesday evening with the following cast, Mr. De la Fuente, conductor:

Griselidis .....	Mary Garden
Fiamina .....	Mme. Walter-Villa
Bertrade .....	Mme. Duchene
The Marquis .....	Mr. Dufranne
Alain .....	Mr. Devries
The Devil .....	Mr. Huberdeau
The Prior .....	Mr. Villa
Gondebaud .....	Mr. Scott

Again an operatic miracle play set to music by Mas-

senet, only not so successfully as in "Le Jongleur." There are undoubtedly beautiful moments in the score, which opens with the lovely "Prologue," but, on the whole, the opera drags both through lack of action and real musical inspiration.

#### "Tales of Hoffmann," March 31 (Matinee).

The extra matinee on Thursday brought Offenbach's "Tales of Hoffmann" with the following cast, Mr. De la Fuente, conductor:

Antonia	Miss Trentini
Olympia	Miss Trentini
Giulietta	Mme. Duchene
Nicklausse	Miss Gentile
A Voice	Mme. Dubois
Hoffmann	Mr. Devries
Dappertutto, Coppélius, Miracle	Mr. Renaud
Spalanzini, Crespel	Mr. Gilbert
Lindorf, Schlemihl	Mr. Crabbe
Cochennille, Pitschibaccio, Franz	Mr. Leroux
Hermann	Mr. Fossetta
Nathanael	Mr. Venturini
Luther	Mr. Zuro

#### "La Navarraise" and "Daughter of the Regiment," March 31.

The double bill presented on Thursday evening with the following casts, Mr. De la Fuente and Mr. Anselmi, conductors, displayed Mr. Hammerstein's artistic resources to advantage:

##### "LA NAVARRAISE."

Anita	Mme. Gerville-Reache
Araquil	Mr. Lucas
Garrido	Mr. Dufranne
Remigio	Mr. Huberdeau
Ramon	Mr. Crabbe
Bustamente	Mr. Nicolay

##### "DAUGHTER OF THE REGIMENT."

Maria	Mme. Tétrazzini
Marquise of Birkenfeld	Mme. Duchene
Tonio	Mr. McCormack
Sergt. Sulpice	Mr. Gilbert
Major Domo	Mr. Nicolay

In her impersonation of Anita Madame Gerville-Reache proved herself a lyric tragedienne of the first rank, both in her wonderful action and song, which was marvelously colored to express all shades of meaning in the story. Mr. Lucas made an adequate Araquil.

Madame Tétrazzini received a wonderful ovation for her magnificent singing as the Daughter of the Regiment.

#### "Pelleas and Melisande," April 1.

Debussy cast his dreamy spell over a large audience on Friday evening, and Miss Garden, aided by the following cast, completed the pictorial illusion of the poor young princess who came from nowhere:

Melisande	Mary Garden
Genevieve	Mme. Gerville-Reache

Little Yniold	Miss Trentini
Pelleas	Mr. Devries
Golaud	Mr. Dufranne
Arkel	Mr. Huberdeau
The Doctor	Mr. Crabbe

It was all a marvelous picture in semi-tones, soft blues, grays and greens, with a beautiful tonal accompaniment illusively carried out by the orchestra. The most realistically unhappy figure in it all being poor Golaud, who could not resist his quest for facts, even when the unhappy Melisande lay dying. Madame Gerville-Reache was very satisfactory as Genevieve.

#### "La Traviata," April 2 (Matinee).

The following cast, Mr. Anselmi, conductor, appeared in Verdi's popular opera on Saturday afternoon, the magic name of Tétrazzini drawing a tremendous crowd, despite the counter attraction at the other opera house:

Violetta	Mme. Tétrazzini
Flora Bervoix	Miss Gentile
Alfredo	Mr. McCormack
Germont	Mr. Polse
Gaston	Mr. Venturini
Baron Duphol	Mr. Fossetta
Dr. Grenville	Mr. de Grazia

#### "Thais," April 2.

The closing performance of Oscar Hammerstein's season of opera on Saturday evening brought Massenet's "Thais," with Mary Garden in the title role and Maurice Renaud as Athanael. Mr. De la Fuente conducted. The "Meditation" at the close of the second act was encored.

#### Sunday Night Concert.

The following program was given at the grand-closing concert on Sunday evening:

Overture, Martha	Flotow
Mr. Anselmi, conductor.	
Air from Benvenuto Cellini	Diaz
Armand Crabbe.	
Jewel Song, Faust	Gounod
Mme. Carmen-Melis.	
Spirito Gentil	Donizetti
The Secret	J. P. Scott
Orville Harrold.	
Per Sempre, waltz song	Giorza
Lalla Miranda.	
Duet from The Pearl Fishers	Bizet
Messrs. David Devries, Hector Dufranne.	
Violin solos:	
Aria	Bach
Hungarian Melody	Berenje
Inez Jolivet.	
Overture, 1812	Tschaikowsky
Mr. de la Fuente, conductor.	
Songs.	
Orville Harrold.	
Aria from The Prophet	Meyerbeer
Augusta Doria.	

Aria from Le Caid	Thomas
Charles Glibert.	
Waltz song, Boheme	Puccini
Emma Trentini.	
Air from Griseldis	Massenet
Mme. Mazarin.	
L'Arlesienne	Bizet
Mr. Anselmi, conductor.	
Jules Cartier, pianist.	

#### Reinhold von Warlich Sailed Yesterday.

Reinhold von Warlich was among the passengers who sailed from New York yesterday (April 5) on the steamer New Amsterdam of the Holland-American line. The singer is going abroad to fill engagements in London and Paris.

Mr. Von Warlich came to this country for the purpose of meeting five special engagements which had been made for him, and which would have kept him here for but two weeks. Instead, these two weeks have now become two full months, during which time he gave his recital at Mendelssohn Hall, and also filled extra engagements in Rochester, Buffalo, Grand Rapids and other cities, and has appeared with the St. Cecilia Society, with Kurt Schindler's presentation of the Old French madrigals at the Waldorf-Astoria, besides having sung in many New York houses, where recitals were specially arranged for him.

Mr. Von Warlich will return to America in the autumn, beginning his tour with the New York Philharmonic Society, under Gustav Mahler, early in November. Other prominent engagements with orchestra follow.

#### Jean Paul Prondville Dead.

The recent death of Jean Paul Prondville has removed one of the most versatile and best known musicians from the musical colony of Worcester, Mass. Born on the Island of St. Helena sixty-two years ago, he went to London while a young boy in order to get the opportunity for music study. Later he went to Canada, where he was bandmaster for some time in a couple of Canadian regiments, and then drifted to Worcester, where he lived for the past twenty-five years. During his lifetime of musical activity he is said to have written and arranged more than two thousand pieces of music for all instruments.

#### Apollo Club Election.

(By TELEGRAPH.)

CHICAGO, Ill., April 5, 1910.

Kinsey re-elected secretary and treasurer of the Apollo Musical Club by overwhelming majority. Harrison G. Wells succeeds Arthur Hentleis as president.

RENE DEVRIES.



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## FRANCIS ROGERS

Season of 1909-10

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Boston, Mass., April 2, 1910.

For the closing concert of the ninety-fifth season on March 27, the Handel and Hadyn Society signalized itself by a first performance in this country of Bossi's "Paradise Lost," with Madame Jomelli, soprano; Madame Lakin, contralto; Sidney Biden and Stephen Townsend, baritones, and Willard Flint, bass, while Mr. Mollenhauer and his men lent admirable orchestral support to the work of chorus and soloists. This composition, which Bossi calls a symphonic poem, is written to the libretto by Villanis, and contains a prologue and three parts, "Hell," "Paradise" and "Earth." The work as a whole is episodic in character, as it needs must be, and of varying merit, but the prologue with its thrilling choral climax, "All Hail! Great God!" is not only the best portion of the composition in itself, but is a wonderfully effective piece of choral writing as well. The performance under Mr. Mollenhauer's able direction called forth the highest praise and the fine array of soloists contributed in all ways to the rousing success of the evening. Among these Madame Jomelli stood pre-eminent with her glorious singing and splendid musical conception, and Madame Lakin brought all the fine resources of her command in the successful singing of her contralto part. Mr. Townsend acquitted himself in his usual able manner, and Messrs. Biden and Flint contributed their share to the enthusiastic recognition of an audience which filled Symphony Hall.

The tremendous activity of the Messrs. Fox and Buonamici is not alone evident in the successful conduct of their constantly growing school, but in their own solo appearances, both public and private. On March 30 Mr. Fox collaborated with Mr. Hess and Mr. Schroeder at a concert given in Infantry Hall, Providence, and scored a most emphatic success in both his ensemble and solo numbers, the press commenting most enthusiastically on the splendid powers displayed by this admirable artist. April 9 Mr. Fox and Mr. Buonamici are to give a joint recital at a private home in Melrose, the following composing the well contrasted program:

Nocturne D flat.....Chopin  
Berceuse.....Chopin  
Ballade F minor.....Chopin  
Mr. Buonamici.  
Nocturne in B.....Chopin  
Berceuse.....Henselt  
Ballade A flat major.....Chopin  
Mr. Fox.  
Nocturne in E flat.....Faure  
Au bord d'une source.....List

Study in G flat.....Moskowski  
Mr. Buonamici.  
Impromptu in F minor.....Faure  
Liebestraum.....List  
Study in A flat.....Von Schloess  
Mr. Fox.

On the evening of April 12 Mr. Buonamici is to give a piano recital at Steinert Hall.

Bernice de Pasquali (née James), who made her first Boston appearance as Martha with the Metropolitan Opera



Photo by Aimé Dupon, New York.  
BERNICE DE PASQUALI  
As Martha in Flotow's opera of that title.

Company on Wednesday afternoon, claims this city as her birthplace and also points proudly to the fact that she is a member of the Daughters of the American Revolution.

With this purely American heritage to aid her she left home while a very young girl and placed herself under Oscar Saenger, the great voice teacher of New York, studying composition with Dvorák in the meantime, in order to thoroughly fit herself with the well grounded musical education so essential to any lasting success. In this way she worked assiduously for some time, having added teaching to her many activities, until her opportunity came to go abroad, when she went to Italy and made a successful debut in Milan. Since then her success in such varied roles as Violetta in "Traviata," Lucia in "Lucia di Lammermoor," Susanna in "Nozze di Figaro," Rosina in "Il Barbiere," Norina in "Don Pasquale," and Nedda in "Pagliacci," has endeared her to a large public of opera goers wherever she has appeared. Now, however, as there have been many calls for Madame de Pasquali's services in the concert field, a comprehensive tour is being booked for the forthcoming season, which will take her over many parts of the country, both before and after her active season at the Metropolitan Opera House.

Mr. and Mrs. Carl Faeltel, of 71 Crawford street, are receiving the congratulations of their many friends, both professional and social, on the engagement of their charming daughter, Anna Eugenia Faeltel, to James Harvey Prentice, of Bellingham, Washington.

The Boston Teachers' Club benefited materially by the concert given for them by Mrs. H. H. A. Beach, at Tremont Temple, on Wednesday evening. A rather significant commentary of the occasion was the fact that, while Mrs. Beach's compositions only were given, the auditorium, seating 2,400, was completely sold out before the date of the concert. Assisting Mrs. Beach in the following program were Mrs. Lafayette Goodbar, soprano; Helen Allen Hunt, contralto, and Carl Faeltel, pianist:

Piano soli—  
Le Feu de la Fontaine, from Suite Française  
Gavotte Fantastique Mrs. Beach.  
Songs—  
The Thrush  
Hush, Baby Dear  
For Me the Jasmine Buds Unfold Mrs. Hunt.  
Songs—  
Exaltation  
Spring  
When Soul Is Joined to Soul Mrs. Goodbar.  
Piano soli—  
Scottish Legend  
Fireflies  
Songs—  
O Were My Love Yon Lilac Fair  
My Star  
After Mrs. Hunt.  
Songs—  
Forget-me-not  
My Lassie  
Shena Van Mrs. Goodbar.  
Suite for two pianos. Iverniana (MS.)—  
Lento quasi una fantasia  
Allegro con vigore  
Adagio con intimissimo sentimento  
Allegro vivace, con fuga

As neither Mrs. Beach nor her compositions need any further introduction to lovers of the best in music, further analysis of these well known works would be unnecessary.

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and all that remains to chronicle is the fact that the success of the participants was as deserving as their high artistic standing warranted.

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Among the participants in the advanced students' recital of the Fox-Buonamici School, which was given at Steinert Hall on Thursday evening, Ruth Lavers contributed the Chopin fantasia impromptu in C sharp minor and the Wagner-Liszt "Spinning Song," and Alice Perkins gave the first movement of the Tchaikowsky B flat minor concerto. While the other pupils showed evidence of the splendid training of their teachers, both Miss Lavers and Miss Perkins are already pianistically advanced enough to be seriously viewed in the light of coming performers. The large audience present rewarded all the students with enthusiastic applause.

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On the same evening Carlotta Morse Dreyfus, Louise Woodbury, Elma Inglenann and Edith Castle gave a recital at Whitney Hall, under the auspices of the Bach-Brahms Club, of the Whitney School.

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At the concert of the Boston Symphony Orchestra in Sanders Theater, Cambridge, last Thursday evening, Sylvain Noack was the soloist, playing the Saint-Saëns violin concerto in B minor.

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There is much interest in Mr. Busoni's forthcoming recital on the afternoon of April 11, at Jordan Hall, when an unusual program is again to be given.

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A message of kindly greeting from Madame Lehmann, now in London, was received at the Boston office of THE MUSICAL COURIER recently. She is anticipating her coming tour of this country next fall with her own quartet of singers, when the programs given will be made up exclusively of that gifted lady's compositions.

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Mischa Elman appeared in Springfield for the first time on Friday evening, at the Court Square Theater, and scored a tremendous success.

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The program of the twentieth pair of concerts given by the Boston Symphony Orchestra included the following numbers, with the three short pieces by Sibelius as the novelty of the program:

Symphony in F major, Pastoral.....Beethoven  
Francesca da Rimini.....Tchaikowsky  
Elegie and Musette from the suite to Paul's King Christen II.....Sibelius  
Valse triste from the music to Kuolema.....Sibelius  
Overture, Carnival.....Dvorak

Of these the "Elegie" is a romance for strings in the vein of tenderness so characteristic of the reticent Northern temperament when once aroused in that direction. The "Musette" is a quaint little selection for clarinets, bassoons and strings, and the "Valse Triste" for small orchestra is an excerpt from a music drama called "Jaernfelt's Death." In this the composer endeavored to paint in tones a dying woman's musical hallucination just prior to the final moment of dissolution, when death comes knocking at the door. All three were played with true

inward sympathy by Mr. Fiedler and his orchestra, and made a most effective addition to the remainder of the program. At the next week's concerts Mr. Kreisler is to appear as soloist in the Tchaikowsky violin concerto.

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Now Caruso has come forward with a generous bequest to the lucky possessor of the "one" tenor voice, accompanied by an all absorbing love for music. These priceless possessions will entitle him to financial assistance for ten years, and give him an opportunity to develop that gift under the best conditions. Here is hoping some one may be found with a voice approximately equal to that of the generous donor!

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It has been definitely decided that Anton Wittek, of Berlin, is to be the successor of Prof. Willy Hess as concertmaster of the Boston Symphony Orchestra.

GERTRUDE F. COWEN.

#### Julian Edwards' Cantata, "Lazarus."

Julian Edwards' sacred cantata, "Lazarus," had its initial New York performance, under the direction of the composer, at the Metropolitan Opera House last Sunday evening. The work was published in 1907 by the William Maxwell Music Company, of New York, in a very attractive form. It is written for soli, chorus and orchestra, with text, in two parts, selected by George Newman from the eleventh chapter of the Gospel according to St. John, verses 1-45, with the omission of verses 17 and 37, also a few words from verse 39. Interpolated in the Biblical narrative are eight hymns, with new settings by Mr. Edwards, which form a part of the work. The hymns are merely episodic, but afford the composer good material for the display of his skill. "Lazarus" is a work of such fine dimensions that it should be enlarged, by the addition of a third part, into an oratorio. As it now stands, the story is incomplete, concluding with the resurrection of Lazarus. Had the arranger continued with chapter 12, verses 1, 2, 9, 10, 11, 17 and 18, he would have had sufficient material for the opening of the third part. Cantos 31 and 32 of Tennyson's "In Memoriam" could have been employed with advantage also; and some valuable hints secured from Browning's "Strange Experience of Karshish."

Mr. Edwards has done his part of the work well. His score is melodious and he has the happy faculty of being able to write rhythmic melody to prose. The cantata is interesting from many points. There is not a dull measure in it, and an absolute freedom of anything monotonous. There are several novel effects obtained by various divisions of the vocal parts. Mr. Edwards has ignored, intentionally, for a good purpose, many of the established rules of harmony, and, like Wagner in "Die Meistersinger," has shown the ridiculousness of conservatism and pedantry, which are but thorns to choke artistic spontaneity. Mr. Edwards employs consecutive octaves and fifths with splendid effect. Scholastics might easily find fault with some of his resolutions. However, the desired effect is produced; therefore let us break the rules, by all means. His courage is to be commended and his ability recognized. His contrapuntal skill is amply commensurate with the ideas he desires to carry out, and he writes gracefully and fluently for soli, chorus and orchestra. He understands how to handle his material to the best advantage and invariably gets good results.

Although both parts, separated by an orchestral interlude, are contiguous, the various numbers are individually

characteristic. There are many pleasing melodies and powerful climaxes. The à capella quartet and chorus, "Earth Has No Sorrow That Heaven Cannot Cure," is transcendently beautiful. Another exquisite number is the tenor solo, "It Is Not Death to Die," with chorus of tenors and basses. "Lazarus" is a work of which any musician might be proud. It is worthy of being placed in the repertory of every choral society in the land and should be heard frequently. It is one of the best choral works now in print and much superior to many now in vogue. From this first hearing the thought comes to mind that if certain operatic forces are looking for some one to write an American opera, they have overlooked the very man who can do it—Julian Edwards.

The chorus of the Mount Vernon Musical Society gave evidence, by their excellent work, of having been well drilled. Their attack was sure and certain, the phrasing artistic, and the various contrapuntal themes clearly declared. Their work afforded great delight to lovers of choral singing. The soloists were Rita Fornia, soprano; Florence Wickham, contralto; John Duffy, tenor, and Herbert Witherspoon, bass, whose work was entirely satisfactory. Mr. Duffy was in especially good voice, and Mr. Witherspoon's distinct enunciation a gratification. The composer led with a firm hand and with nice regard for tonal balance. His climaxes were excellently wrought. The orchestra was whipped into fairly good shape by Mr. Edwards, who deserves much credit for the manner in which he controlled it.

Preliminary to the cantata there was a miscellaneous concert of six numbers, rendered with unexcelled slovenliness and dullness. Max Bendix endeavored to conduct the "Tannhäuser" overture and the march from Gounod's "Queen of Sheba." The former was badly out of tune and time, and would have shamed any village aggregation, while the latter sounded as if the band of the Salvation Army had gotten into the Opera House by mistake. The accompaniments for the "Pagliacci" prologue, sung by John Forsell; for the "Shadow Song," from "Dinorah," sung by Elvira de Hidalgo and, for the berceuse from "Jocelyn," sung by Edward Clément, were execrable. Rarely were singer and orchestra together. Why such an inartistic conglomeration had to precede so splendid a work as "Lazarus" is beyond comprehension. The next time it is rendered it is to be hoped that it will not be subjected to such a slough of preliminary musical putrefaction.

#### Zerola Engaged for Chicago.

Nicola Zerola, the high C tenor, who has been singing with the Manhattan Opera Company in New York and Philadelphia this season, has signed a three years' contract to sing at the grand opera in Chicago. Zerola is certain to become a favorite in Chicago, for, besides possessing a magnificent voice, he is an actor of rare skill. He will be heard in the leading dramatic roles, like Otello, Rhadames, etc.

#### Malkin to Return Next Season.

Joseph Malkin, the great Russian cellist, who has met with such success in America this season, will return for a long concert tour under the management of R. E. Johnston, beginning the early part of October. Mr. Malkin has just been engaged to appear with the Philadelphia Orchestra in Philadelphia on January 20 and 21, 1911.

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## Remarkable Record of Dr. Ludwig Wüllner and C. V. Bos.

That a career in art is beyond mere chance, and that the interpretative artist is not born but made by years of patient endeavor, is the double lesson that the American admirers of Dr. Ludwig Wüllner, the singer of German classic lyrics, might draw from his career. And the details of this career offer one of the most fascinating and at the same time one of the most profitable studies on which the student of music might ponder.

Although Dr. Wüllner is a familiar figure to the readers of *THE MUSICAL COURIER*, a short resume of his career may not be amiss.

Ludwig Wüllner was born in a musical atmosphere. His father, Franz Wüllner, was at the head of the conservatory at Cologne, and it was he who gave Marcella Sembrich her first opportunities outside of Germany, and who also instructed Ernestine Schumann-Heink. The classics of German music were Ludwig Wüllner's schoolbooks, and music in all of its many phases was familiar to him from boyhood. Nevertheless, when he came to choose his career, literature was his first love, and which led him to a professorship of philology at the University of Münster. There is current a tradition that at this time Ludwig Wüllner stammered badly in his speech, so much so that he entered an institute to effect a cure. While there he used to amuse himself and others with the recital of gruesome and tragic poems, in such a way as to impress deeply his auditors. A truly dramatic talent thus disclosing itself, it was not to be wondered at that he joined the famous Meiningen troupe of actors, making an especial fame for himself as a delineator of Shakespearian roles, in which the trend of his future career first manifested itself. Nurtured in a musical atmosphere, Wüllner had made music his recreation and his relaxation. He never lost interest in it, for it was his hobby; literature and acting were each, in turn, a profession. Johannes Brahms was the friend of the Duke of Saxe-Meiningen, and when the famous composer visited him, Wüllner found himself released from rehearsals to sing the songs of Brahms; and it was Brahms who first made the suggestion that Wüllner give song recitals.

The linguist, professor and actor was hailed as the apostle of a new idea in song. The Germans, above all people, are true to tradition, and factions were formed for and against this revolutionary singer who dared to place the words of the poet first and the work of the musician second. But this is just what Dr. Wüllner declares he does not do. His creed is that the words and the music are the two equal halves of the whole, the one as important as the other, and the two, when rightly interpreted, making an indivisible and harmonious unit. Each recital gave rise to new discussion and discussion in turn called for more recitals. His successes in Berlin and elsewhere in Germany only led the singer to study more deeply and devotedly, so that his repertory today consists of some seven hundred songs, all of them German and every one a classic.

Some two years ago Dr. Wüllner (incidentally his title is an academic one, Doctor of Philosophy) conceived the idea of extending the field of his successes and venture into America. His friends abroad urged him strongly not to go, telling him that the American taste in music was not for the severely classic repertory, but rather for the light and frivolous, and that, above all, Americans demanded from a singer a sensuous beauty of tone, irrespective of the power to interpret. Nevertheless, Dr. Wüllner came, two seasons ago, for forty concerts. He gave one hundred and twenty-five before the season closed, and even then had to postpone many engagements, sailing several weeks before the time planned, as the fatigues of travel and unaccustomed rigors of climate had impaired his health. Such scenes as his singing aroused here, in the first season, were without precedent, without record. From his very first appearance the public accepted him.

Americans recognized at once that here was a man with a new message in music; a man who gave new life to the words of the song and a new meaning to its musical setting. Because he does not follow the old Italian school of bel canto some witless wight dubbed him "the voiceless singer," but the truth of the matter is that he has an unusually flexible and well trained baritone, with a compass of more than two octaves. That he knows how to use his voice to advantage is shown by the fact that now, when he is about fifty-one years old, he has no thought of retiring. On the contrary, he is working harder than ever.

Dr. Wüllner's personality is so closely linked with his art that a consideration of one is bound to include consideration of the other. It is this intense personality, this vivid and living self that he puts into his work, that lifts

him from the realms of the mere singer into those of the incomparable artist. Temperamentally, it is evident that he lives under a continuous strain, for he lives, feels, experiences the thoughts, the emotions and the spirit of the songs he sings. His is the spirit of the new art, for he expresses the work which the modern masters of pure song, beginning with Schubert and ending with Richard Strauss and Hugo Wolf, sought to create. Dr. Wüllner's marvelous interpretations hardly seem to be the expression of another man's thoughts or another man's music; rather do they seem to be the improvisation of the moment, for he seems literally to create the song before your eyes. It is more than art. It is inspiration, as certain as that which gave the composition its first birth in the mind of the composer.

The making of programs is a work of art in which Dr. Wüllner has few equals. In the sequence of the songs, each one in itself a little drama, there is a continuity of thought, of feeling, of subject, and yet the expressions of these are so varied that there is no chance of monotony or of weariness. In the three afternoons of song cycles that he gave a few weeks ago in New York, the wondrous art of the singer shone out brilliantly. These song cycles of Schumann and Schubert are not of a character to attract the sensation seeking multitude; and yet, at the final one, every seat in the hall was taken, extra chairs put in, and many had to be denied admission.

Last season was a record of new triumphs won, a new public conquered. This season not only have been repeated all the successes of last, but have been added still further and more astonishing ones. In all of the large cities where Dr. Wüllner has sung this season, return dates have been immediately demanded; and the arrangement of his schedules has been indeed a difficult task, made so by the exigencies of so many return engagements. Beginning last October with a recital in New York, he has literally covered the continent. He has been north to Canada, south to New Orleans, eastward to Boston, and westward to the Pacific Coast. His tour has extended from the Atlantic to the Pacific, and from the Gulf of Mexico to Seattle. Never before in the history of music in America have the methods, the repertory, the personality, the art of any one singer been so much discussed in the public press, and never before have the critics acknowledged that an attempt to analyze the art of Wüllner so closely approached the attempt to describe the indescribable.

The farewell concert which Dr. Wüllner is to give in New York next week will be the one hundred and sixth of the present tour, which began last October, and, incidentally, will be his seventeenth appearance in New York since then. His initial appearance in Canada immediately brought about an extension of the tour there, and even now he will be compelled to make a second visit to the Dominion across the border ere he begins the return journey to the Pacific Coast. Last November and December, when he went for the first time to California, the audiences broke all records both for size and enthusiasm. In San Francisco, a theater which ordinarily accommodated some two thousand people sold tickets to nearly three thousand, and then hundreds had to be turned away. Women fainted in the crush to secure entrance, and before that recital was well under way, announcement of another, a day or two later, sold out the house at once. Could Dr. Wüllner's then existing engagements have permitted he could have given twice as many concerts along the Pacific Coast with profit to himself and his management.

In Seattle, when the concerts arranged had been carried out successfully, and there was still a popular clamor for more of Dr. Wüllner, the clergy of that city announced from the pulpits that there would be a special recital, and urged their congregations to attend. Even as late as last week, one recital was scheduled in New Orleans, and so enthusiastic was the audience that not only a second, but even a third, recital, to follow within a few days, were arranged for, ere the first was finished.

After his New York farewell next week, Dr. Wüllner will cross the continent once more, stopping over in Denver to participate in the great spring festival there. Thence to California, where he will appear at the Leland Stanford University. In the great Greek open air theater of the University of California at Berkeley he will give some of his wonderful impersonations, for his renderings are as truly impersonations as they are interpretations of the conceptions of the authors; and thence follow recitals in San Francisco, Los Angeles, Sacramento, San Jose and other California towns; up the coast to Portland, Seattle, Tacoma and over into British territory.

In all, ere the tour is ended Dr. Wüllner will have sung some one hundred and fifty recitals in one season; and

there is ever the demand to hear him again and yet again.

Seventeen recitals in New York, five in Chicago, eight in San Francisco (to date, second tour still to come), three in Boston, three in New Orleans, three in Los Angeles (with more to follow), twice in Montreal and Toronto; twice in Cincinnati, Philadelphia, Kansas City, Milwaukee, Denver. Appearances also in Indianapolis, St. Paul, Minneapolis, Des Moines, Baltimore, Springfield, Dayton, Columbus, Terre Haute, Pittsburgh, Oberlin, Atlanta, Valley City, Buffalo, Cleveland, Troy, Washington, Toledo, Colorado Springs and at Smith College, Oberlin College and other educational institutions form a record unprecedented and unequalled.

No mention of the success and triumphs of Dr. Wüllner would be complete that does not include his famous accompanist, Coenraad V. Bos. As every musician knows, the piano accompaniment of a modern master song is fully as important as the vocal part, though few accompanists are able to make it so, and few singers will permit it. Coenraad V. Bos is assuredly as great an artist in his line as Dr. Wüllner is in his. In fact, Mr. Bos is not a mere accompanist any more than Wüllner is a mere singer. The work of the two is inseparably blended, save where the composer willed that one or the other should dominate. It is customary at most concerts for the applause to begin the moment the singer has ceased, but at the Wüllner recitals those uninitiated folk who begin to express their admiration before the accompanist has finished the postlude find themselves "sh'd" emphatically, and not until Mr. Bos has concluded, not until the last note has been played as well as sung, does the applause break forth.

### Strong Denial.

KANSAS CITY, MO., March 31, 1910.

Editor Musical Courier:

Will you kindly allow me space in your valued journal to explain certain erroneous statements made therein March 23, page 40, regarding the Kansas City Symphony Orchestra. Your correspondent says: "At a luncheon the other day the matter was talked over by all those interested and it was then announced definitely that no attempt would be made to put an orchestra in the field for this fall." A bit exaggerated, isn't it? Must have been quite a luncheon; nearly three hundred people interested. The fact is, now that the navigation fund of a million dollars is raised, we are going to work with more enthusiasm than ever and get our orchestra guarantee fund of \$50,000 signed. I have heard no one make a remark wishing to put off the orchestra proposition for two years, and I am in a position to know. Your correspondent mixes up a private enterprise called the W. M. Series with a K. C. public institution, K. C. Symphony Orchestra, one that is supported by every true spirited music loving citizen here, and which certainly has nothing to do with a clique, with politics or with a sect. The way your correspondent makes a caricature of Mayor Crittenden, the City Council and the women who work in behalf of establishing the orchestra shows little respect for mankind and womanhood. In fact, he makes a farce of the good and honorable motives of almost all concerned. He repeats an alleged ill tongued opinion of some one, that the city's appropriation was more or less in the nature of a joke, to let the women down lightly. As if the women who are making a sincere and noble effort and have so far succeeded splendidly are dummies and void of intelligence. Furthermore, your correspondent is unduly alarmed about some of them being disheartened. Still more, he is trying to frighten our people here about an orchestra being a rapacious monster when it comes to the matter of money. There is altogether too much tender regard for our pocketbook. Finally I wish to say, Kansas City is ripe for the orchestra, and has enough public spirited men and women who will work and give their money for it. Kansas City is in the most healthful condition of business prosperity, it is looking for refinement, and it will establish an orchestra which will be a credit to the city and the whole country, and it repudiates any cheap remarks about its Mayor, the Council and its noble women.

ALBERT JACOBSON.

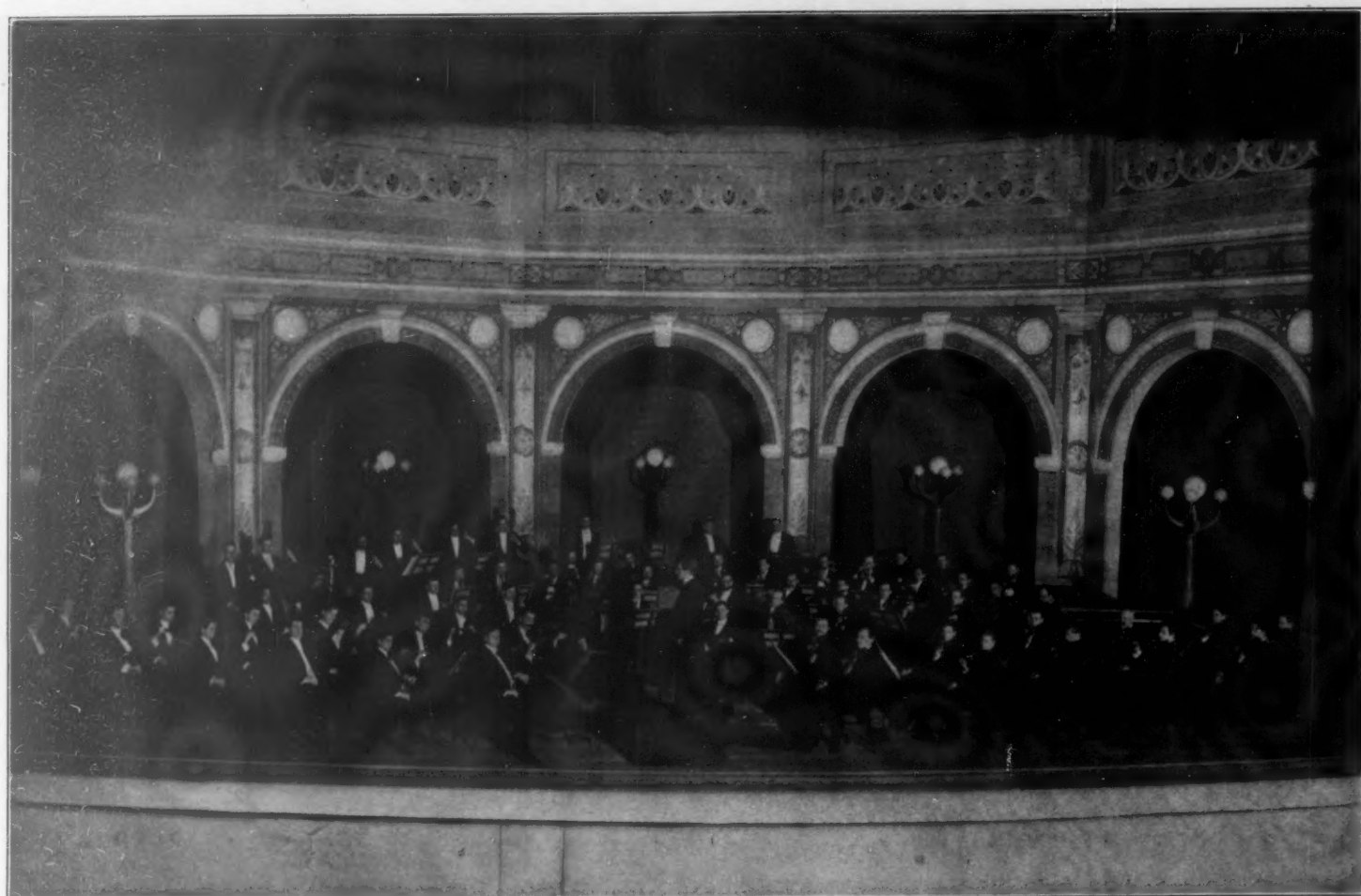
1229 Walnut Street.

[The correspondent referred to, after reading the foregoing, will, no doubt, reason with the writer of the communication. After all, it is the matter of an orchestra, side issues not being paramount. Let us all go ahead and get the orchestra into shape.—Eds. M. C.]

### Kreisler and Meyn at Morgan Recital.

At Maud Morgan's harp recital, in the Waldorf-Astoria, on Thursday evening of last week, Fritz Kreisler and Heinrich Meyn were the assisting soloists. The audience was large, fashionable and enthusiastic. In addition to the number on the program, "La Coupe du Roi de Thule," Heinrich Meyn was compelled to give an encore song.

Marley R. Sherris, the Toronto baritone, has returned to his home in that city after a four months' tour of Western Canada.



## THE SAINT PAUL SYMPHONY ORCHESTRA.

The fourth season, just closed, of the St. Paul Symphony Orchestra, has been more successful than even its most sanguine supporters dared hope for. In its short life the orchestra has developed from very modest beginnings to a body which now ranks among the best of the symphony orchestras in this country. Organized four years ago, with a small body of fifty men of varying capabilities, it has grown to the standard proportions of a symphony orchestra and includes among its seventy-eight members many of the best known and most proficient players in the country.

The present instrumentation of the St. Paul Symphony Orchestra is as follows:

First violins .....	12	Base clarinet .....	1
Second violins .....	12	Bassoons .....	2
Violas .....	8	Contra bassoon .....	1
Cellos .....	6	Horns .....	4
Basses .....	7	Trumps .....	4
Harp .....	1	Trombones .....	3
Flutes .....	2	Tuba .....	1
Piccolo .....	1	Tympani .....	1
Oboes .....	3	Percussion .....	4
English horn .....	1	Organ .....	1
Clarinets .....	3		

During the first three years of its existence the orchestra was maintained by an annual guaranty fund of \$25,000, all of which was required to defray the deficit occurring each year. Last season, in order to improve the quality of the orchestra and increase its numbers, the guaranty fund was raised to \$30,000 annually for a period of five years, so that the orchestra now is upon a permanent basis and may be regarded as a fixture. The firm place it has taken in the regard of the public is evidenced by the large and enthusiastic attendance at all of the concerts. Originally considered an expensive luxury, it has come to be regarded as a necessary and vital element in the life of the community.

Each year since the organization of the orchestra there have been given a certain number of evening symphony concerts, and a certain number of Sunday afternoon concerts, the latter of more popular character and at a considerably lower admission price. It is believed that the St. Paul Orchestra was the first symphony orchestra to adopt the plan of giving regular popular concerts on Sunday afternoons during the musical season, a plan which now is followed by many of the symphony orchestras in other cities. It was thought that, in this way, an opportunity to hear and become acquainted with really good music would be given many people who are busily employed during the week and find it too much of an effort to go out evenings. Although the programs at these con-



WALTER HENRY ROTHWELL.  
Conductor of the St. Paul Symphony Orchestra.

certs have been somewhat lighter and more direct in their appeal than those of the evening concerts, nothing but the best music has been given, such as Mendelssohn's overture, "Fingal's Cave," the overture to "William Tell," the

"Peer Gynt" suite, Tchaikowsky's "Marche Slave," "Nutcracker Suite" and "1812" overture, Glazounow's "Scenes de Ballet," Mendelssohn's "Midsummer Night's Dream" music, Liszt's "Les Preludes," Wagner's "Tannhäuser" overture and prelude to "Lohengrin," Schubert's "Unfinished" symphony, "Largo" from Dvorák's "New World" symphony, and movements from Beethoven's fifth and seventh symphonies.

During the past season there were given ten evening symphony concerts on alternate Tuesdays, and ten popular concerts on alternate Sundays. At the evening concerts the audiences have been large and brilliant, with an average attendance of over 2,800. The concerts are given in a magnificent auditorium which seats 3,100 people and built by public subscription. It is indeed an impressive sight to see this immense hall with its twenty-two boxes and spacious parquet and balconies filled with the splendid audiences that have attended the concerts. The great development of the orchestra and the enthusiastic support it has received have been largely due to the inspiring work of its conductor, Walter H. Rothwell, who came to the orchestra at the beginning of its third season. Mr. Rothwell is well known in this country as the conductor of the first performances, in English, of "Parsifal" and "Madama Butterfly" by the Savage company. He had entire charge not only of the music but of the staging as well and the "Parsifal" production was almost unanimously praised by critics in New York and Chicago. The Boston Transcript, in speaking of Mr. Rothwell's work, said: "For once, if never before, we have heard an opera given in Boston as it might have been given in any of the good German theaters with a genuine ensemble. Not for years, if ever before, has an operatic organization in Boston played in the careful, intelligent and finished manner that was evidenced last night. Mr. Rothwell did wonders with his forces. Mr. Rothwell is indeed a valuable artist for Mr. Savage and last night he showed himself superior to any Wagnerian conductor we have had here for some years." The Baltimore News had this to say: "A second hearing furnished more than ample evidence that Mr. Rothwell already is a very great leader; indeed, almost uniquely great. He not only absolutely controlled each and every particular of the performance in the orchestra and on the stage, but the finesse and sanity of his musical impulses carried all concerned to a height which they never could have reached under a less musical and magnetic conductor."

Born in London, Mr. Rothwell was educated in Vienna, where, at the famous conservatory, he first studied the piano, and received high honors for excellence in tech-



nic and composition. He first conducted at Hamburg, where he was assistant conductor under Gustav Mahler and then at Trieste, Breslau and Amsterdam. In Amsterdam he was general director of the Royal Opera, and had complete charge. He then came to America to conduct and take charge of the "Parsifal" and "Madama Butterfly" productions. Upon his return to Germany he was offered a five year position as director of the Frankfurt Opera, but preferred the more congenial field of purely orchestral work, and accepted the engagement offered him by the St. Paul Symphony Orchestra. Mr. Rothwell's long study in Europe and association with the leading musicians and composers ensures authoritative interpretations. He is particularly happy in his rendering of the classical symphonies of the old masters, though he has also a keen appreciation and understanding of the works of the modern schools, and delights in bringing out their orchestral beauty. The St. Paul Symphony Orchestra and the St. Paul music lovers owe much to a conductor of such fine musicianship, such high ideals, and such musical sincerity.

The catholicity of Mr. Rothwell's programs is evidenced by the following partial list of works which have been given during the past two seasons: Symphonies—Haydn, "Military"; Mozart, G minor and C major ("Jupiter"); Beethoven, third, fifth and seventh; Tchaikowsky, fifth; Dvorák, "New World"; Mendelssohn, "Scotch"; Goldmark, "Rustic Wedding"; Schubert, "Unfinished." Miscellaneous works—Handel, concerto grosso, No. 23; Smetana, "The Moldau," "Sarka"; Glazounow, "Scenes de Ballet," "Spring"; Sibelius, "Swan of Tuonela," "Karelia," "Overture"; Liszt, "Tasso," "Orpheus"; Debussy, "The Afternoon of a Faun"; Massenet, "Scenes Alsaciennes"; Sinigaglia, "Le Baruffe"; Gluck, "Iphigenia in Aulis," and Wagner, "Siegfried Idyl," "Kaisermarsch," prelude to "Lohengrin," overtures to "Tannhäuser," "Rienzi" and "Flying Dutchman."

Since the organization of the St. Paul Symphony Orchestra the following soloists, among others, have appeared with it:

SOPRANOS.	
Sembrich,	Rothwell-Wolff,
Fremstad,	Jomelli,
Fames,	Marchesi,
Nordica,	Gadski,
CONTRALTOS.	
Schumann-Heink,	Homer,
Koenen,	
TENORS AND BARITONES.	
Bonci,	Burgstaller,
Hamlin,	Scotti,
PIANISTS.	
Paderewski,	Lhévinne,
Sauer,	Ganz,
Busoni,	Samaroff,
Gabrilowitsch,	Méro,
Goodson,	
VIOLINISTS AND CELLISTS.	
Kreiser,	Petchnikoff,
Elman,	Spaulding,
Gerardy,	

The officers and directors of the association include some of the best known and most prominent business and professional men, all of whom take an active interest in the work, and under the inspiration of Mr. Rothwell's leadership, with the enthusiastic co-operation of the patriotic guarantors and music loving public, the St. Paul Symphony Orchestra is assured of a brilliant future.

"People seem to be growing very frivolous," said the conservative man. "Yes," answered Mr. Sirius Barker. "Life used to be one grand, sweet song. Now it's a perpetual musical comedy."—Washington Star.

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### OUMIROFF, IN COSTUME, SINGS FOR SOCIETY.

Bogea Oumiroff, the Bohemian baritone, who has been one of the "lions" of the season in New York, gave his farewell recital in the gold and white ballroom of the Hotel Plaza Friday afternoon of last week. Appearing on the program with him were Bienvenido Socias, pianist; Emanuel Ondricek, violinist, and Harel Leitner, as accompanist for Mr. Ondricek. The music heard covered a wide area, including old Italian and old French, much with classical lieder by the German immortals, and, lastly, the lovely gypsy melodies of Dvorák and some fascinating Bohemian folksongs. The order of the program follows:

Caro mio ben.....	Giordani
La Calandrina.....	Jomelli
Quand le bienaimé reviendra.....	Dalayrac
J'aimerai toute ma vie.....	Dalayrac
Bois épais.....	Lullu
Aux plaisirs aux délices.....	Guedron
Bogea Oumiroff.	
Sonate en do maj. (1. mov.).....	Mozart
Arabesque.....	Debussy
Seguidillas.....	Isaac Albéniz
Bienvenido Socias.	
Nacht and Craume.....	Schubert
Heidenroslein.....	Schubert
Ich liebe dich.....	Beethoven
Ständchen.....	Brahms
Du bist wie eine Blume.....	Brahms
Frühlingsnacht.....	Schumann
Bogea Oumiroff.	
Ménuet.....	G. F. Handel
Affettuoso.....	F. Benda
(Cadenza by Emanuel Ondricek.)	
Le Streghe.....	N. Paganini
Emanuel Ondricek.	
Harel Leitner, at the piano.	
Cigarske, melodic (gypsy melodies).....	A. Dvorák
Ma pisen taskou zni	
Stara matka	
Struna naladena	
Slovak Folksongs	
Hory	
Anicka	
Garafia	
Furman	
Harmonized by Mikulas Schneider Trnavsky.	
Bogea Oumiroff	

Mr. Oumiroff is an artist of such diverse talents that it is something of a task to describe in a single report all that he accomplishes. He has a voice of rich timbre, and his singing is notable for taste and feeling and for something far greater, and that is the power to interpret properly the songs of the varying schools. As a linguist, too, Mr. Oumiroff is entitled to take his place in the front ranks. He revealed poetical sense in the lieder of Schubert, Beethoven, Brahms and Schumann, as he showed grace and elegance in singing the old French and Italian airs. After Mr. Ondricek played his group of violin numbers, Mr. Oumiroff came before his audience dressed in a Bohemian costume of a style dating back two hundred years. It is said that twenty prominent ladies of Prague assisted in embroidering the jacket, which is white with blue. The knee breeches are yellow and the hose pale blue, to match the trimming of the jacket. The overcoat which Mr. Oumiroff discarded while singing the Dvorák melodies and the folksongs, is of dark blue with touches of red and gold. A fetching cap completes this artistic costume.

To state that Mr. Oumiroff aroused enthusiasm with his Bohemian songs, sung in the original, of course, hardly describes the demonstrations which greeted him. Although more than half of the audience was composed of ladies, the singer was cheered and was compelled to add several songs at the close of the recital. For these extra

numbers Mr. Oumiroff played his own accompaniments. He was obliged also to repeat the second of the Dvorák songs, which in German is known by the title "Als die alter Mutter." The artist brought out all the pathos and beauty in these rare songs, and his singing of the folksongs of his country amounted to an inspirational feat.

The other artists of the afternoon were well received and compelled to add encores. Mr. Oumiroff was obliged while singing his German group to repeat Schumann's setting, "Du bist wie eine Blume."

The recital was given under the patronage of the following artists and society people: Marcella Sembrich, Emmy Destinn, Milka Ternina, Madame Nordica, Emma Thursby, Johanna Gadski-Tauscher, Emma Hayden Eames, Mrs. Paul Cravath, Pauline Donalds, Miss Furniss, the Countess Leary, Mrs. Daniel Butterfield, Madame Alessandro Bonci, Mrs. M. E. Zimmermann, Mrs. Breese-Norie, Mrs. William Douglas Sloane, Mrs. Elmer Ellsworth Black, Mrs. Frank Damrosch, Mrs. E. Francis Hyde, Mrs. N. E. Baylies, Miss Huguenin, Mrs. Isaac Fletcher, Mrs. U. H. Painter, Mrs. Edward Lauterbach, Mrs. James Willet Cunningham, Mrs. Daniel Lamont, Mrs. R. H. Ingersoll, Mrs. Carl Jungbluth, Madame Gustav Mahler, Madame Franz Kneisel, Mrs. J. Howell Carroll, Mrs. Hans Winterfeldt, Mrs. James Speyer, Mrs. John J. Chason, Miss Bliss, Mrs. Charles Robinson Smith, Mrs. Howard Mansfield, Mrs. J. Fred Pierson, Mrs. Charles Dana Gibson, Mrs. Rudolph E. Schirmer, Mrs. Robert Underwood Johnson, Miss Tillinghast, Harriette Cady, the Misses Hewitt, Mrs. Charles Hoffman, Mrs. Talbot R. Chambers, Mrs. Irving Swan Brown, Miss Whitfield, Mrs. Charles Worthington, Mrs. Montgomery Tuttle, Mrs. DeWitt Clinton Blair, Mrs. C. Satterwhite, Mrs. George Place, Mrs. Robert H. MacGee, Mrs. Robert Endicott, Mrs. J. Sydney Marx, Mrs. C. F. Chickering, Mrs. C. Jones, Mrs. Robert Sedgwick, Mr. and Mrs. Andrew Carnegie.

### Marcus Kellerman in Ohio.

The appended notices refer to Marcus Kellerman's recent successful tour in Ohio:

A group of English songs brought out particularly a new side of Mr. Kellerman's big voice, namely, the baritone quality, and his power of expression in the sustained cantilena was found to be not less than the other kind of power displayed in his "Why Do the Nations" in "The Messiah." He wound up the program with Wagner's "Evening Star" and Schumann's "Two Grenadiers." The former was finely sung, but it is safe to say that the latter will leave the stronger impression in the minds of most of the auditors. Such a tremendous climax has seldom been reached on a program here.—The Denisonian, Granville, Ohio.

The recital by Marcus Kellerman, the well-known bass-baritone, was the musical climax of the season. The program was a large one and was appreciated by all who were fortunate enough to hear him. His voice is a rich bass-baritone, of splendid range and musical quality and his interpretation shows careful study, as well as an intelligent understanding of song. The artist handles his voice with perfect ease, and his phrasing is artistic in the extreme.—Delaware Journal.

Marcus Kellerman, the soloist of last evening, has a rich baritone voice. His range is remarkable, the high tones being taken in a most easy manner, while the notes of the lower range were sung in a deep, rich voice. The control which he had over his voice is also noteworthy. At times in the softer parts his tones were light, while his voice filled very easily the whole auditorium in a powerful manner when occasion demanded.—Delaware Gazette.

Tetrazzini gave an impersonation of Lakme that had distinct dramatic significance. The small details as well as the great moments seemed to have been carefully thought out by her. The part is likely to become one of her best. In voice she was excellent, singing not only the familiar bell song but all the music with fluency and grace. She reached her high notes with ease and clothed them with ravishing beauty.—New York Evening World.

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NEW YORK, April 4, 1910.

Marie Cross-Newhaus' chamber music afternoon at the Waldorf-Astoria Hotel, April 2, was interesting as usual. She was down on the program to give anecdotes of musicians, but was prevented by a severe cold. The program was opened by the Tollefsen Trio, which played a movement from Godard's opus 72 delightfully. John Young, tenor, sang a group of German songs and later an aria from "La Boheme," which was so well received that he had to sing an encore. Madame Tollefsen played a Chopin etude and a caprice by Klein with great taste; she plays like a thorough musician. Mr. Dubinsky played cello pieces, and Madame Newhaus, always cordial and hospitable, urged every one present to stay and partake, as she said, "Of the cup that cheers and does no further damage."

A dozen vocal pupils of Annie Friedberg, assisted by Betty Askenasy, pianist, presented an interesting program at the Assembly Room, Waldorf-Astoria Hotel, April 2. They sang modern songs, and are to be praised especially for very distinct enunciation and good style. These were the singers: Elsie Brown, Marie Kinne, Grace Keefe, Katherine Beck, Minnie Altz, Katherine Blume, Beatrice Koplik, Ethel Frechem, Evelyn Szkalla, Ethel Judge and Edna Specht. Miss Askenasy played some little known variations in F by Tchaikowsky, and the "Rigoletto" fantasia, with highly poetic touch, and Anna M. Backhaus was the accompanist.

Grace G. Gardner's vocal compositions covered a large part of the program of the International Art Society, Hotel Astor, March 28, sung by Rhea Massicotte, soprano, and Charles A. Beck, baritone, with Prue Robinson Baird

at the piano. They are melodious and effective, and the two singers sang with feeling and vigor. Max Jacobs, violinist, and Mrs. Spencer Wiggan, reader, completed the program.

Frances and Grace Hoyt's matinee musicale, in costume, presented many unusual features. Their entertainment held unwearied attention for two hours, at the Astor Gallery, April 2, originality and artistic effects prevailing throughout. The program was made up of Cossack songs, Hindu tableaux chantants, Chinese, Welsh, English and imitations, Frances Hoyt's dancing of "Spring Song," à la Maud Allan, being most exorcizing. Harriet Ware's "Hindu Slumber Song" and "The Call of Radha" were most effective, sung in Hindu habiliments. Elizabeth Ruggles and H. W. Loomis were at the piano and a large audience attended.

Cora Eugenia Guild, soprano; George Carré, tenor, and Fredegick Martin, bass, were associated in the noonday performance of "Victory Divine," under the direction of Edmund Jaques, organist of St. Paul's Chapel, last week. The composer, Dr. J. Christopher Marks, was at the organ. Miss Guild's singing of "The Morning Light" was especially lovely, voice and enunciation beautiful throughout. Mr. Carré gave forth several high A's and B flats of unusual clearness and breadth, his singing being full of artistic repose. Mr. Martin had much to do, and was thoroughly dignified and effective in everything. Mr. Jaques has a well trained chorus and conducted with quiet energy.

Eugene Heffley, continuing his Saturday morning studio recitals, presents William B. White in an illustrated lecture, "The Physical Structure of Musical Tone," April 9, at 707-708 Carnegie Hall. April 23 four young women composers will present their own songs, these being Misses Diller, Chase, Brown and Bauer.

Francis Motley sang Plunkett in the opera "Martha" at a recent performance of the Public Good Society. This is a favorite part of his, and coequally with Mephisto in Gounod's opera is distinguished by elasticity of movement and fine singing. March 28 he sang Don Pasquale in the opera of that name at the Labor Temple.

John Finnegan, tenor, is having a good season, with many excellent engagements with singing societies, etc. This month he will be heard as follows: April 8, Metropolitan Opera House, French Hospital week; April 19, Yonkers, recital; April 24, Wilmington, Del., concert; New York, April 26 and April 30, concerts. He made a hit at Elizabeth last week as soloist for Carl Hein's society, Liederkrantz.

Abbie Clarkson Totten's Saturday evening musicale, Hotel Newton, was an interesting and successful affair. A program of vocal and instrumental music was given by Madame Totten's pupils and others. Aage Fredericks, the Danish violinist, was guest of honor, and played pieces

by Vieuxtemps, Wieniawski and others with rich tone and expression.

Adele Wallich sang original songs by B. Margaret Hoberg for the Minerva Club, March 28, and Jan Deggeller played violin solos on the same occasion, Corinne Wollenstein at the piano.

Janet E. Richards gave a lecture on "The Passion Play" April 2, which she is to repeat at Hotel Plaza, Saturday, April 15, at 3 p. m. She has visited Ober Ammergau several times, and tells many things of utmost interest relating to the music heard in the village and in the play.

Amy Grant recited "Enoch Arden" and short poems at the home of Mrs. T. L. Newcomb, St. Marks avenue, Brooklyn, March 28. April 5 she gave a reading of "Salome" at Mrs. George P. Robbins', Pelham Manor, C. L. Safford at the piano, these being the patronesses: Mesdames William T. Tiers, George Klats, Lewis W. Francis, James E. Morris, L. H. French, H. B. Fisher, Howard Kirkland. The coming Sunday, April 10, 3-30 p. m., she will give "Enoch Arden" at her studio, 78 West Fifty-fifth street, followed April 17 by short poems with music, and April 24 "Le Jongleur de Notre Dame."

Maurice Nitke played violin solos for President Taft at a reception given in his honor at the New York Press Club, March 22, Malcolm Maynier, accompanist. Admiral Evans is a warm admirer of Nitke's playing.

Anne E. Ziegler, one of the best known vocal teachers, has increased her activities by a series of lectures on the voice, with illustrations of what natural singing consists of, compared with cultivated singing and artistic interpretations. Antonia Sawyer is booking these lectures for educational institutions and musical clubs. During the approaching summer Madame Ziegler gives her usual course of vocal tuition, combined with the lectures, at her delightful summer residence in Brookfield Center, Conn.

The annual violin recital by pupils of Ferdinand Carré, director of the New York Institute for Violin Playing, takes place Saturday evening, April 16 at Mendelssohn Hall. Besides the solo and ensemble pieces, Handel's "Largo" will be performed in unison by forty violins with piano and organ.

Dr. Franklin Lawson, the widely known tenor and vocal teacher, includes, among his successful pupils, fourteen singers now filling church positions in Greater New York and vicinity. All of them are continuing their studies with him at the Lawson studios, 1 East Forty-second street. A very interesting program was given at the Elmhurst (Long Island) Baptist Church last month by three pupils of Dr. Lawson. Those who participated were Josephine Zipperlen, contralto; Helen Kloberg, soprano, and Franklin Keller, baritone. Pauline Nornberger, Dr. Lawson's official accompanist, assisted the singers on this occasion. Another Lawson pupil, Emma



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Gerber, received an ovation at a concert at Palisade Park (N. J.) recently after singing several numbers. Miss Gerber possesses a deep rich contralto, and she sings with admirable taste.

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Charles Wallace Kitchell, the tenor, made a tour of Pennsylvania last month and won success everywhere. He was particularly well received in Pittsburgh and Wilkesbarre. Some press opinions follow:

Mr. Kitchell's tenor is at once dramatic and powerful and serves to bring out the full idea of the rather difficult cast of the youth.—Pittsburgh Gazette Times, March 16, 1910.

Mr. Kitchell had a good deal of work to do and did it very creditably.—Pittsburgh Sun, March 16, 1910.

Mr. Kitchell, the tenor, revealed a very pleasing voice of the lyric style, which he used with neat discretion.—Wilkesbarre Record, March 14, 1910.

Mr. Kitchell's efforts met with warm approval. His "Back to Ireland" struck the hearts of the gathering.—Wilkesbarre Times Leader, March 14, 1910.

Another successful appearance which Mr. Kitchell recently made was in Montreal, Canada, where he scored with Bruno Huhn's song, "Back to Ireland."

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Jessamine Harrison-Irvine filled many engagements during Lent. Her piano accompaniments are much admired, and she is among those who get many opportunities to play for clubs as well as an assistant to soloists. Mrs. Harrison-Irvine played recently at the concert of the Play Goers' Club given at the Hotel Astar; at the concert of the New Yorkers in the same hotel; at a concert by the New York Masonic Lodge. Thursday evening of last week she assisted in the program of a concert at the Hotel Plaza. April 1 Mrs. Harrison-Irvine left town for a New England tour.

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Edmund Russell entertained a large number of guests at his studio, 40 West Thirty-ninth street, Tuesday evening of last week. The program for the night included Mr. Russell's superb portrayal of "The White Cow" by James Lane Allen. The host of the evening possesses remarkable dramatic talent, and his faultless English diction is a matter that affords his admirers additional pleasure.

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At a recent recital by pupils of Frederic C. Freemantel in his studio, the following program was given in a very commendable manner:

Love Me if I Live.....	Foots
The Sweetest Flower.....	Hawley
Serenade.....	Louis N. Norris
I Know a Lovely Garden.....	Schubert
A Woodland Croon Song.....	Elia Young
True Love.....	J. W. Durborow
Longing.....	Clutnam
The Lark Is Up.....	Maybelle Z. Berretta
Parted.....	Petrie
	William F. Bengel
	Saar
	Wilson
	Anna E. Slemmer
	Tosti
	J. Howard Sweetwood

Was ist Sylvia.....	Schubert
Rose Hart Hess.....	
Vulcan's Song (Philomen and Baucis).....	Gounod
Spring Song.....	Horace T. Simpson
A Rose Fable.....	Hawley
Flower Song (Carmen).....	Weil
The Rose.....	Roy Phao Lear
May Morning.....	Bizet
The Trumpeter.....	George U. Malpass
Primavera.....	Johnson
	Denza
	Vera Kaighn
	Dix
	Edgar Jones
	Strauss
	Katherine Hardie
	Mrs. Freemantel at the piano.

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Aimee Lenalie, the manager of the People's Symphony Society, is to direct the evening of readings and music at the Waldorf-Astoria Saturday, April 9, when the program will be contributed by Grace S. Hyde Trine, reader; Mrs. Harold Weaver, soprano; Nicola Thomas, violinist, and Charles M. Relyea, baritone. The entertainment is under the patronage of many women prominent in society in the literary and musical circles of New York.

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Roberto Corruccini, the basso and teacher, whose New York studio is at 37 West Sixtieth street, participated in a recent performance of "The Barber of Seville" given at Poli's Theater in Waterbury, Conn. Signor Corruccini sang the part of Dr. Bartolo. Others in the cast were Mesdames Bellini and Cetragni and the Messrs. Zara, Autori and Paolini.

#### Sulli's Pupils in Church Positions.

The following pupils of Giorgio M. Sulli have obtained church positions for the coming year:

Mrs. Lealia Joel-Hulse, alto, Rutgers P. C., New York; Serafine Bogatto, tenor, Nostrand Avenue M. E., Brooklyn; Henry O. Bates, bass, St. Matthew's Episcopal, Brooklyn; Alan Cassidy, tenor, First Presbyterian, New Rochelle, N. Y.; Mabel Bump, alto, First Methodist, South Norwalk, Conn.; Elliott Curtiss, tenor, First Baptist, Bridgeport, Conn.; Stanley Beans, bass, First Baptist, Bridgeport, Conn.; Mrs. C. W. Phillips, alto, West End Congregational, Bridgeport; Edgar Webster, tenor, West End Congregational, Bridgeport; Irene Cremin, soprano, West End Baptist, Bridgeport; William MacClellan, baritone, First English Lutheran, Bridgeport; Elizabeth Spencer, alto, Washington Park M. E., Bridgeport; Nanchen Adams, soprano, First M. E., Bridgeport; Emma Hallock, alto, First M. E., Bridgeport; Austin MacConnell, baritone, First Presbyterian, Bridgeport; Judith Landberg, soprano, Christ Episcopal, Stratford, Conn.; P. A. Edwards, tenor, Second Presbyterian, Bridgeport, Conn.; Alice Kiernan, soprano, St. Patrick Cathedral, New Haven, Conn.; Cora Christofferson, soprano, First Lutheran, New Haven; Lucile Hines, soprano, St. Michael's R. C., New Haven; Mrs. Rey Hemming, alto, St. Michael's R. C., New Haven; Anthony Spinello, tenor, St. Michael's R. C., New Haven; Jerry Collins, bass, St. Michael's R. C., New Haven.

#### Wüllner's "Request" and Farewell Program.

As announced in THE MUSICAL COURIER, Dr. Ludwig Wüllner will present a "request" program at his farewell New York recital in Carnegie Hall Tuesday evening, April 12. The celebrated lieder singer is to have the assistance of Conrad V. Bos at the piano. Dr. Wüllner's list for this rare evening includes the following lieder:

I.	Schubert
Der Pilgrim (Schiller).....	Schubert
Der Kreuzzug (Lietner).....	Schubert
Der Doppelgänger (Heine).....	Schubert
Der Erlkönig (Goethe).....	Schubert
II.	
Die Post (W. Müller).....	Schubert
Ungeduld (W. Müller).....	Schubert
Aufträge (L'Egry).....	Schumann
Ich grölle nicht (Heine).....	Schumann
Auf dem See (Simrock).....	J. Brahms
Lauf der Welt (Uhland).....	Edv. Grieg
Der Handkuss (Liliencron).....	Oskar C. Posa
III.	
Archibald Douglas (Fontane).....	Löwe
IV.	
Drei Wanderer (C. Busse).....	H. Herrmann
Der Sieger (W. Drescher).....	H. Kaun
Der Rattenfänger (Goethe).....	H. Wolf
Ein Weib (Heine).....	Chr. Sinding
Cacilie (H. Hart).....	R. Strauss
Die beiden Grenadiere (Heine).....	Schumann

#### Hinkle at Kronold Recital.

Florence Hinkle sang three times at Hans Kronold's annual cello recital given in Chamber Music Hall, March 30, winning additional artistic honors and admiration. The prayer from "La Tosca" brought out her beautiful tones, with especially ravishing high G's and B flats. "Polly Willis," with its unexpected finish on a high B, was most gracefully sung; "When Roses Bloom" was lovely in placidity and expression, and the impetuous rush of Rummell's "Ecstasy" quite carried the audience "off its feet." A group of four songs by Americans made up her last number. Everything Florence Hinkle sings is permeated with thoughtful artistic interpretation, with beauty of voice and ease of delivery, making her singing altogether delightful. Kronold's numbers included Bach, Bizet, Mozart, Dvorak, Popper and others, as well as a suite of six pieces of his own compositions. These made good effect, and were loudly applauded. Edward Rechin presided at the piano.

#### Violinist's Question.

NEW YORK, April 1, 1910.

To The Musical Courier:

A violinist named Sebald played the twenty-four caprices of Paganini here at Mendelssohn Hall last Tuesday night. It was the first occasion of such a feat in America. After the sixth number he warmed up and did the fine work of the evening. I would like to know how it was that the Sun and Times could have dared to criticize this wonderful performance, granting that the critics knew enough of the violin and its literature to do so, when both left the hall before the opening of the seventh number?

SECOND VIOLINIST.

[Please address your question to the owners of the two papers. We do not know how they did it.—Ed's. M. C.]

There will be a Brahms festival in Baden Baden, May 19 to May 22. Fritz Steinbach is to conduct.

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### Notices of Busoni Recitals.

The following press notices relate to Ferruccio Busoni's recent Chicago and Columbus recitals:

Busoni is one of the big fellows. The moment he steps onto the stage you feel yourself in the presence of a personality, and as he sits at the piano it is as a master. Busoni, in a way, is the pianist's pianist. He is fascinating to the man who has analyzed the music, studied over every detail of the meaning, every problem of the playing and knows thoroughly from the musician's point of view what there is in it. You cannot escape from the mentality of the man. You know that he knows just what he is to do and why he is doing it.

The manner in which he delivers a melody is individual in the last degree. For instance, in the "Erl King" he evidently does not intend to bring the song. He approaches it from an altogether different side, bringing out the storm, painting a scene as Poe might have thought it, while the song he gives in an abrupt arbitrarily accented declamation, more like the way in which Henry Irving used to read his lines than anything else we can think of. There is one thing you may rest assured of when you hear Busoni; he will be unlike any other man. He is the complete development of an individual of the keenest artistic sensibilities and marvelous technical skill.

As a player of the instrument his powers are simply beyond words. He tosses off difficulties, over which the good men have to fast and pray, as though they were the merest trifles, and to listen to him is a joy. There are no hard places. When the notes pile up thicker and thicker in the score it is like the river when it comes to the rapids, just more fun. But there is never anything that seems done for display; simply the thing was so written and must be so played to get at the meaning. His natural bent is toward the giants, Bach and Beethoven, and that very important man whose place in the temple is not yet settled, Liszt, and yet his rendering of the Brahms-Paganini variations was one of the greatest pieces of piano playing Chicago has ever heard.

He is the leader of the newest school to whom the piano is a small orchestra, and the volume of tone and the variety of color he can draw from his instrument are wonderful. In short, he is a masterful man who plays as it is given him to understand, with fear of nothing and only one thought, to express what the music has meant to him. While some of the things he does are unexpected, they are the utterance of a thinker who is a musician and a pianist before whom all bow in admiration.—Chicago Evening Post, March 28, 1910.

Doubtless it was a fortunate coincidence rather than the result of a managerial sense of the fitness of things which caused our recital season to close with a program by Ferruccio Busoni yesterday afternoon in Orchestra Hall. Managerial plans are rarely concerned with purely artistic considerations, and it was only a happy accident that permitted a season exceptionally rich in events of importance to end in such a splendid climax as this recital proved to be.

Mr. Busoni commands the services of a double quintet. Indeed, this is no exaggeration, for he is the master of so many different tone colors and dynamic levels which he sustains at will that one cannot escape the conviction that each of his ten fingers has a voice of his own. This capacity to subdivide the homogeneous tone of the piano into many contrasted qualities and quantities, maintained simultaneously, imparts to Busoni's playing a polyphonic character that unites with his highly intellectual and objective style to include in his interpretative art all of nobility and purest beauty.

Admitting these qualities, it is not too much to say that Mr. Busoni set for us new interpretive standards in the "Waldstein" sonata of Beethoven, the Brahms-Paganini variations, the Chopin B minor sonata, Liszt's transcription of the "Erlking," and his concert etude, "At the Spring," and Busoni's own edition of the sixth Hungarian rhapsody. If his presentations of so many of these compositions sounded strange to our ears, this was due, perhaps, to two

reasons. Busoni's polyphonic treatment of the piano makes it sound like another instrument, and his technical mastery is such that passages which, because of their difficulty, have been emphasized by other great pianists are played by him with such ease that the proportions of the composition are readjusted.

That this readjustment effected a significant musical emphasis in every instance may be proved by a few citations from the program. The last movement of the "Waldstein" sonata contains a scale passage that has become famed for its difficulty. The well-informed listener waits for it anxiously as does also the performer, and both are relieved when it is past. One waited for Busoni also to play it, but when it came it was given with such lightness and melodic value that one forgets to mark it. The contour of the movement was undisturbed.

Again in the last movement of the Chopin sonata many hearings have taught us to expect a brilliant display of finger technique in a somewhat similar scale passage. Busoni subdues it to bring out the melody which the left hand presents. Or in the first movement of the "Waldstein" we are accustomed to a constant solo by the upper voice in the second theme. Busoni revealed its polyphonic and gave to it new color and new meaning. One might cite many other examples, but such technical details grow tiresome. They are mentioned only to show how Busoni is different from other pianists.

The great moment at the recital came in the variations. In all else Busoni played with that emphasis of intellectual aspect, that restraint, which is so frequently mistaken by the sentimentalists for coldness. But he could not quite contain his enthusiasm in the Brahms number, and one received an impression, which will long endure, of genius in a moment of inspired recreation.

The pianist was in a generous mood and repaid the enthusiasm of his hearers by granting numerous encores. After the Brahms-Paganini variations he gave the Liszt treatment of the same theme. After the Chopin sonata, two of that master's etudes, the G flat major and G sharp minor from op. 25, and after the Liszt group the "Campanella."—Chicago Tribune, March 28, 1910.

I do not recall ever hearing a pianist who puts so much individuality into what he plays as does Busoni. His performance of the Beethoven sonata has great dignity and clarity. Mr. Busoni is a most intellectual player and gets into innermost depths of the music. His Chopin playing was ideal and his beautiful tone is especially adapted to this style of music. Mr. Busoni substituted an impromptu in place of the barcarolle. He took a very deliberate tempo in the nocturne and he played it with the loveliest of singing tones. The player gave a tremendously effective rendition of the polonaise in A flat (Chopin). He achieved one of the most astounding crescendos in the piece I have ever heard performed on the piano. There seemed to be no limit to the amount of tone which Busoni drew from his instrument. In response to an enthusiastic outburst of applause he gave a Chopin etude (Butterfly) for an extra number. He closed his program with the Liszt transcription of themes from Gounod's "Faust" and the same composer's transcription of Paganini's "Campanella." At the close of the program he gave as an extra number one of the familiar Liszt Hungarian rhapsodies. Throughout the evening Mr. Busoni exhibited the many fine qualities that have made him famous. His technique is almost impeccable, and from the piano he gets one of the most beautiful tones imaginable.—Columbus Journal, March 27, 1910.

To write the words and music of "The Song of Aviation" Wilhelm Heinrich, the sightless musician, will make a balloon ascension with Charles J. Glidden, May 8, at Springfield, Mass. Mr. Heinrich will write the song while the balloon is sailing above the clouds. He is the famous blind tenor at the late Rev. Edward Everett Hale's church and is a writer on musical subjects.—New York American.

### Bispham's Art Appreciated.

"Wonderful David Bispham" is the manner in which the Williamsport (Pa.) Sun characterizes the well known baritone. "Freezing his audience with the frost scene from 'King Arthur,' horrifying them with 'Edward,' holding them spellbound, David Bispham furnished a musical and dramatic treat at the Lycoming last night which could hardly have been excelled. Mr. Bispham not only possesses a marvelous voice, deep and rich in tone, flexible and with a wide range, but in addition he possesses that occult something with which only the fortunate few seem to have been endowed—the power to project his personality over the footlights until his audience is swayed entirely at his will. His dramatic art is wonderful, especially when one considers that the usual trickery of costumes, scenery and lighting effects are necessarily absent from the concert stage. His perfect enunciation, both when singing and talking, are most noticeable and add to the pleasure of his hearers."

The following comments regarding Mr. Bispham's recent appearances are of interest:

Mr. Bispham was never in better voice than yesterday and for more than two hours he not only entertained but delighted the audience that filled the theater. Two hours is a formidable length of time to listen to a singer, under ordinary circumstances, but there was only regret that it was near the end. The program was excellently calculated to display the versatility of Mr. Bispham's art and was made of a wide variety of numbers, from the intensely dramatic "Edward" of Loewe to the rollicking old English "Young Richard."—Kansas City Journal, March 12, 1910.

Bispham gave another of his remarkable and unique song recitals. The popularity of this distinguished baritone does not wane and has not lessened in Omaha after five or six successive annual appearances, and, although he does not seem to realize it, he has been an important factor in developing the musical taste of Omaha. The weird and intensely imaginative poems of Yeats to the dreamy and spirituelle music of Charles M. Loewer are indeed lucid because of the almost superhuman atmosphere which surrounded Mr. Bispham's interpretations. The dramatic rendering of "To Russia" seems to have been possible only by Mr. Bispham, who had the intelligence as well as the tact to present without offense the poetical and musical conceptions of such geniuses as Joachim Miller and Sidney in such a masterly manner. With his beautifully poetic tone qualities and wonderful imagination Mr. Bispham makes interesting any conception he chooses to interpret.—Herald, Omaha, Neb., March 11, 1910.

David Bispham's programs become less of music and more of drama as the years roll on, and the one he presented Thursday evening at the Y. W. C. A. Auditorium showed his ability as an exponent of comedy and tragedy rather than as a singer of songs. But as far as quarrelling with Mr. Bispham for this state of affairs, it is evidently only the minority that would raise voice in protest, for, judging by the tumultuous applause that greeted him, the majority of his audience felt well satisfied. Long ago Mr. Bispham established himself as an artist of the first rank and added to this a magnetic personality and a sense of the dramatic, not to mention a baritone voice of resonance and power. His clear enunciation of every word makes his songs a real pleasure to listen to, as well as his little speeches, delivered with much effect throughout the evening.—News, Omaha, March 11, 1910.

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## JEANNE JOMELLI'S INCREASING POPULARITY.

The popularity of Jeanne Jomelli has increased with such astonishing rapidity that every available date has been booked, and her services are in such demand that she is kept traveling constantly, a circumstance which necessitates the omission, this year, of her annual New York recital. One of the most salient features of Madame Jomelli's appearances is the immediate demand for return engagements. Her ability as a singer, her charming manner and winning personality have endeared her to innumerable music lovers throughout the country and her success in concert has been unprecedented. Everywhere she goes she is greeted by throngs eager to hear her golden tones and sit under the spell of her vocal magic. In the two seasons she has been upon the concert stage she has made her name ring from shore to shore, while her triumphs in London and Paris have been equally great. Her linguistic accomplishments form another prominent asset, and as her diction is pure and her articulation clear, her rendition of lieder is of the highest excellence. She has invariably created surprise and delight with her English songs.

Having forsaken, temporarily, the opera for concert, though contemplating a return to the former, she finds it a very difficult matter to abandon a field in which she has won the highest honors and which would deprive thousands, who look forward to her coming of a pleasure which no other can supply. The following selections from a multitude of notices testify to the above statements:

Jeanne Jomelli possesses a voice that has all the resilience and freshness of youth and she pleased mightily her enthusiastic audience. Her soprano is beautiful in quality and responded last night with light and delicate flexibility to the bravura demands her program made upon it.—*The Review, Spokane, Wash., October, 1909.*

Madame Jomelli was heralded as an immense success and all that has been said of her was deserved. She has voice and stage presence. She is natural and sings as easily as she breathes. Her voice is as soft as velvet in every tone, and of liquid beauty and clarity. What its range may be could not be told as neither extreme was touched. Even in the big arias on her program there was no evidence of effort. Everything was given with an ease that was amazing and with such positive beauty as to force the recognition that in this exponent of the French school a new and brilliant star has risen above the American horizon.—*Seattle Intelligencer.*

Madame Jomelli sang superbly last night. Those who went were richly rewarded. Oscar Hammerstein, impresario of the Manhattan Opera Company, in New York, picked her for one of his stars last season. She showed us the reason why last night. Her artistic sensibilities are keen. She has a faculty of detachment which serves her splendidly and prevents her from being merely a splendid singer. She is a musician. An hour spent with Madame Jomelli in the concert room will be found profitable to the student of singing and a joy to all. Incidentally, if you go to hear Madame Jomelli keep on applauding until she sings Mrs. H. H. A. Beach's "The Year's at the Spring."—*San Francisco Call, November 13, 1909.*

Jomelli, the singer, arouses enthusiasm by her excellent art. An artist is in San Francisco now who yet will be pleasantly involved in an enduring friendship with the city. Madame Jomelli is destined to be sought by many. From her first note it was evident that one of the great artists of the operatic and concert stage stood before the audience, giving them the rich, beautiful tones of an unusually splendid voice and the artistic interpretation. With never a suggestion of the little threads that creep into voices, hers is a lovely vehicle to give expression to the works of the operatic and song writers. Her tones are beautifully youthful, clear as crystal, and are of the satisfying roundness that makes a voice at once glorious and worth while. From low tones to the high ones—and she surely has astonishingly pure tones on high C and the notes leading to it—her voice may be considered as one succession of rich tones, between which there are no breaks in register. Her trills are not dry, but liquid and luscious; her coloratura singing pure and finished and her sense of color of the excellence that is found in the artist and never in the near-great musician.—*San Francisco Chronicle, November 14, 1909.*

Jomelli sang beautifully at her opening concert, but at the second she proved herself not merely an artist, but a great artist to whom a kind Providence has given, besides her lovely voice, colossal dramatic gifts, and the sense of deep and colorful expression, which

make for the ideal presentation of songs. After hearing Jomelli's recital yesterday it would seem that praise of her could hardly be too lavish, for her program, varied as it was, gave her opportunity to express a hundred different emotions. She presented them all with the magnetism of a thoroughly charming and forceful personality.—*San Francisco Chronicle, November 15, 1909.*

It is a voice of exquisite quality and expressiveness and possesses the magic asset of sympathy to a tremendous degree. It is this sympathetic note which makes it possible to compare her only with Schumann-Heink, whose sympathy is colossal, one might say universal. There were two encores which will never be forgotten by those who heard them. They were "Annie Laurie" and "The Year's at the Spring." In the first Madame Jomelli was quite unapproachable. Never has any one, to my knowledge, given the sweet old Scotch ballad with such simplicity, such a wealth of wonderful tone, such sweet sympathy, such tenderness, such finished phrasing and generally superb interpretative art.



JEANNE JOMELLI

The magnetism of Madame Jomelli made itself felt from the first moment of her appearance Thursday night. When she sang wonderment increased at the remarkable power of voice placement she displayed. Jomelli depends not upon the volume of her tone nor on her dramatic power for effect, but has a warmth of color which, added to her perfect voice control, makes her an artist of exceptional worth.—*Los Angeles, Cal., November, 1909.*

Madame Jomelli, as the great artist, the woman who uses greatly her great gift of voice, merits all the praise she gets. Madame Jomelli could not have appeared to better advantage had she been, in fact, surrounded by the scenic grandeur, splendidly costumed chorus and special orchestration that one expects only in grand opera. Madame Jomelli was in perfect voice last night. That quality of perfect ease with which the true prima donna accomplishes the most difficult of varying musical phrases, that splendid efficiency of the voice, were hers as they have always been.—*Denver Republican, November 27, 1909.*

The greatest success scored by any artist so far this season was that by Jeanne Jomelli. Her success was almost sensational, for she was spontaneously and enthusiastically applauded immediately on the conclusion of her first number. She did sing in masterly manner, with dramatic inflections of voice and facial expression that showed well her operatic training. As soon as she had done singing the audience burst into a regular storm of applause unlike anything heard here in years, and after half a dozen recalls she was obliged to repeat the last part of the song.—*St. Paul, December 4, 1909.*

When Madame Jomelli goes from Southern California she will

take with her the unspoken fealty of nearly everyone who heard her last night, for her success as a dramatic soprano is not greater than the appeal she makes as a charming woman. Her gracious manner is a large factor in the mutual understanding which is immediately established with her audience. Madame Jomelli has a voice of wide range and sweetness, the mezzo notes, rich and mellow, pleasing equally with those in the upper register, which may well be described as "crystalline." Her voice is remarkable for its beautiful singing quality, for clear enunciation and perfect precision of tone and for a certain youthful freshness which is delightful to hear.—*Los Angeles Herald, November 19, 1909.*

Madame Jomelli wins her audience easily and legitimately by her soaringly sweet voice, her essentially dramatic interpretations, her charming personality and her engaging intimacy of manner.—*Minneapolis Tribune, January 17, 1910.*

Madame Jomelli enchants. It should be some satisfaction to Jeanne Jomelli that her audience was so eager, intelligent and responsive, that it not only listened, but understood; that it gave itself up to the charm and the delight of the music. A woman of manner as well as manners, an artist of restraint and temperament, bubbling with merriment and archness; simple, repressed, reverent, Madame Jomelli was at her best in the two groups of French and English songs; such a chanson as "Si mes vœux avaient des ailes" she gives with exquisite delicacy of tone and expression; she is diseuse as well as cantatrice. In "Thais" her appeal, "Tell me I shall be eternally beautiful," was a marvel of art in its witchery and seduction, a perfect piece of technique. A delightful concert by a charming lady whose voice remains one of the few great.—*Louisville Times, December 11, 1909.*

Dutch soprano voted greatest artist ever heard in Chattanooga, and gave a never-to-be-forgotten program. It seemed the almost unanimous verdict that Madame Jomelli in voice, charm and personal beauty is the greatest artist ever heard in this city. There is absolutely no criticism to offer on her voice. It is dramatic, true, marvelously smooth and sweet. The precision of her tone, the perfect phrasing in the velvety quality and superb attack are incomparable. In soft legato passages she seemed to only breathe out the tones and yet they carried to every portion of the house. Each phrase was exquisitely interpreted and throughout the program the marvelous balance of tone was evidenced by the great artist. There is color and warmth in this most satisfying voice, with never an uneven tone to mar its beauty. Madame Jomelli is so prepossessing in her personal appearance that much would have been forgiven her had she fallen short of expectation as a singer. A superb woman in face and form, with poise and self-possession.—*Chattanooga News, December, 1909.*

The floating, melting sweetness of her voice seemed to reach the sympathies of all her several thousand hearers, for they gave her every song a warm reception. Beautiful simplicity nearly always meets with popular approval, but the simplicity of the Grieg song is not the simplicity that "makes it easy to whistle the tune," and the higher simplicity did not fail of its meaning.—*Atlanta, Ga., Constitution, December 12, 1909.*

Five thousand people applaud Jomelli. An encore. From one song to another the singer went, her voice soaring and bursting into lark notes, which filled one with a sense of sunlight and freedom, farawayness from all the petty trials and cares of earth, a sense of blue sky and a new world unscarred with sin or trouble. The notes fall with the softness of snow on earth, an earth in which a young mother sings beside her drowsy child—fall with the sweetness of a love which has no words to clothe its meaning, fall with the softness and sweetness of a summer wind sweeping over a field of violets. As an encore she sang a song unknown to most of her audience, a song never to be forgotten, filled with the silver ring of an elfin horn, long slow notes ringing out throbbing, echoing, lingeringly reminiscent of the horn of an Alpine climber, throbbing, echoing in mellow sweetness from one high snow-covered peak to another in a reverberating golden chain of sound. A perfect song, and Jomelli the perfect singer.—*Atlanta, Ga., Journal.*

Madame Jomelli is a great artist, one of the very greatest ever heard here. As she is distinctively dramatic, she was at her best last night in operatic pieces, although most of her other songs were delivered with consummate art. Her technique is simply perfect, and it was strikingly revealed in the song by Carl Loewe. Madame Jomelli was heartily applauded after each song, but it was not until she sang Solveig's lied that the audience continued its applause until she responded.—*Birmingham Age-Herald, December 19, 1909.*

Of the soprano, Madame Jomelli, columns might be written in praise. As an artist she is well rounded, her voice is clear and beautiful, full of richness and sweetness; her phrasing and breath control are remarkable, and her charming little accent in her English songs is irresistibly attractive. Her stage presence is fine and she is indeed good to look at, strikingly handsome and exquisitely groomed. A thoroughly inspiring evening of rare enjoyment.—*Houston, Texas, Chronicle, December 22, 1909.*

Madame Jomelli sang "I Know That My Redeemer Liveth" beautifully in respect to both voice and style.—*New York Globe, December 29, 1909.*

## FRANCES ALDA BRIDE OF GATTI-CASAZZA.

Prima Donna and Impresario United in Marriage by Judge Dayton, of the Supreme Court—Ceremony at the Ansonia.

Sunday morning, at eleven o'clock, a number of persons prominent in the musical world of New York assembled at the apartment of Frances Alda in the Ansonia to witness the marriage of the prima donna to Giulio Gatti-Casazza, the artistic director of the Metropolitan Opera House. The ceremony was performed by Charles W. Dayton, Judge of the Supreme Court. Mr. Gatti-Casazza was attended as best man by Rawlins Cottonet, one of the directors of the Metropolitan Opera Company. Mrs. Randolph Guggenheimer attended the bride as matron of honor. Albert J. Weber, the friend of many singers, was another witness. It was Mr. Weber who completed the arrangements for the nuptials. The bride was attired in a gown of white chiffon adorned with Venetian lace. Many members of the Metropolitan Company were aware that the wedding would take place Sunday, but they had not been informed about the hour. It was in the plans to have everything connected with the ceremony as quiet as possible. The newly wedded pair received many handsome gifts, and during the day telegrams were showered upon them from many quarters.



FRANCES ALDA.

Signor Gatti-Casazza's present to his bride was a rope of pearls. The rooms were handsomely decorated with flowers. A wedding breakfast followed immediately after the ceremony.

Signor and Signora Gatti-Casazza left New York Sunday afternoon on the Twentieth Century Limited for Chicago. Tonight (Wednesday) the bride will sing the role of Desdemona in the performance of "Otello" at the Auditorium. April 28 Signor and Signora Gatti-Casazza will sail from New York for Europe. The Paris season of the Metropolitan Opera Company, as announced in THE MUSICAL COURIER last week, will begin May 31. Paris is

the home of Signora Gatti-Casazza, but after the operatic engagement there in June she and her husband will go to his home in Milan. The Gatti-Casazzas will return to New York next October.

### To Europe.

Among the passengers to Europe yesterday on the New Amsterdam were Mr. and Mrs. Walter Rothwell, of St. Paul, also Reinhold von Warlich, who is to reside for the time being in Paris before returning to this country.

On the Kaiser Wilhelm II, Gustav Mahler left for Europe. He also intends to reside in Paris during a part of his vacation.

Mr. Oumiroff, the baritone, will also reside on the outskirts of Paris during the coming vacation period.

### A Mississippi Choir Concert.

JACKSON, MISS., March 30, 1910.

A special musical service was recently given at the First Baptist Church, of this city, under the direction of Charles E. Hoover. A soprano solo, "My Redeemer and My Lord," by Dudley Buck, was sung by Miss Gillespie, and Mr. Hoover sang "Fear Not Ye, O Israel," by Dudley Buck. A trio, "Protect Us Through the Coming Night," by Cranmer, was given by Miss Gillespie, Mr. Meaders and Mr. Hoover. The organ numbers, by Miss Giltner, were the "Pilgrims' Chorus," "The Song to the Evening Star," and march from "Tannhäuser." The choir under the direction of Mr. Hoover gave "Easter Carol," by Nevin; "Unfold, Ye Portals," by Gounod, and "The Song of Triumph," by Neidlinger. It is greatly to be regretted that Mr. Hoover has severed his connection with the choir, as he has proven himself a most efficient director.

E. D. G.

Leopold Reichwein's "Vasantasena" was produced in Mannheim with some measure of success.



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GIULIO GATTI-CASAZZA.

### HISTORICAL CYCLE ENDS.

The program at the last concert of the Philharmonic Society's historical series (Wednesday evening, March 30, Carnegie Hall) consisted of Pfitzner's overture, "Das Christelflein," Bruckner's "Romantic" symphony, the preludes to the first and second acts of Richard Strauss' "Guntram," and the same composer's "Till Eulenspiegel." A small but appreciative audience followed the interesting list of numbers with evident relish, as was proved by the demonstrative applause which obtained throughout the evening, winding up at the end in a real ovation for Mahler and his men.

Pfitzner's overture has been mentioned often in the foreign letters of THE MUSICAL COURIER, and their opinion can be confirmed by the present reviewer, that the "Christelflein" music is pleasantly melodious, skillfully contrasted and colored, and provided with a clever harmonic and orchestral background. There is nothing "revolutionary" about the score, in spite of the fact that the reactionary camp in Germany sent out alarming reports about Pfitzner, the "secessionist," when he wrote his first quartet and in it dared to use other than solely tonic and dominant chords.

Bruckner's "Romantic" symphony was given a grandiose reading by the Philharmonic, but on that account did not seem to be any the less inordinately long and wearisomely detailed as to thematic expansion and development. There are fine moments of inspiration in the work, but it contains also many a quarter of an hour so dreary and musically prolix as to induce yawning apathy on the part of the listener. The cause of Bruckner seems to be a hopeless one all over the musical world. He has had every possible chance to win the favor enjoyed by the other symphonists of note, but his works do not appear to exert any holding influence. It is not the province of a newspaper to explain why such is the fact, but merely to point out the circumstance itself. Musical psychologists should find reasons for the neglect of Bruckner, and tell the world what they have discovered.

The "Guntram" excerpts show the specific influence of Wagner, and indeed Strauss does not deny that he stood in the shadow of Bayreuth when he wrote his first opera. With all their atmospheric borrowings, however, the two preludes reveal independent power of characterization and innate ability to score euphoniously, and when the need arises, even excitingly.

The Philharmonic's familiar graphic performance of "Till Eulenspiegel" brought the concert and the series to a brilliant and successful close, with only one regret lingering in the minds of the orchestra's patrons, the regret that Gustav Mahler's modesty did not permit him to give New York a chance this season to hear his fourth symphony, conducted by himself, as the Philharmonic prospectus promised last fall. Perhaps next winter will bring that event.

Strauss' first opera, "Guntram," will be heard soon at the Monnaie Opera in Brussels.

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## CONCERNING BONCI'S CONCERT TOUR.

A dozen huge trunks with two valets busy in the work of packing and unpacking, in the private hall of the apartment occupied by Alessandro Bonci at the Hotel Ansonia, gave an index to one chapter in the life of a popular opera singer. A representative of THE MUSICAL COURIER was escorted by a polite secretary through this corridor of sartorial upheaval to the handsome drawing room where the visitor was cordially greeted last Friday by the great tenor and his personal manager, Signor Carbone. Bonci had returned to New York from Boston the day before to sing at the last matinee of the season at the Metropolitan Opera House. He looked the happiest and most successful of men. Why shouldn't he be happy? Perhaps, the greatest exponent of bel canto living today, Bonci still a young man in perfect health has the artistic world at his feet. He was overwhelmed with offers to sing at European opera houses this summer, but he has refused all in order to rest at his home in Italy and prepare for his coming concert tour of the United States. The tour will begin in New York next November and the bookings will take the singer and his company as far as Vancouver. He will appear in all the principal cities on the Pacific Coast, as well as many of the educational centers in the Middle and Far West.

Speaking of the coming tour Mr. Bonci said:

"Naturally, I am eager to see your great country and become better acquainted with the American people. I am happy over the thought of visiting California, and seeing the vast extent of the great Middle West. It is my aim to make my programs of educational interest. Whenever opportunity affords, I will have the assistance of an orchestra. This will be as a matter of course in cities where they have their own symphony orchestras, but the smaller towns will hear great programs, too, when I shall have the assistance of a pianist. I shall sing operatic arias, classical Italian and French songs," and then, with much seriousness, Signor Bonci added: "My repertory will include songs in English, and I shall sing some songs by American composers."

Signor Carbone supplemented this statement by saying that students and singers everywhere will be the most interested in the Bonci tour. It will be a great opportunity for them. Signor Carbone said the reason the operas in the classical repertory are not often sung today, is because there are no singers to sing them. Carbone, who is himself a singer, once engaged at the Metropolitan Opera House, added that he regarded Bonci as the legitimate successor of Rubini, the tenor whose name dazzled the operatic world in the early decades of the nineteenth century.

When asked if he would sing in opera next season, the tenor replied that he probably would if the concert bookings allowed time for it. Signor Bonci added that he enjoyed singing at the Metropolitan Opera House. About the American audiences, the artist was most enthusiastic. He said it was a delight to sing for them as they were so responsive and musical.

Bonci will complete the tour with the Metropolitan Opera Company, and then before sailing for Europe he will go to Havana to fill a number of concert engagements. But he has emphatically declined all overtures to sing this summer. He has planned to spend the vacation at his home near Bologna, for which Madame Bonci and the children have already departed.

Before sailing for America next autumn, Bonci will make a tour in England. He has been booked for concerts in London, Liverpool, Manchester and other cities of the United Kingdom.

Bonci's concert tour in the United States will be managed by Haensel & Jones, by special arrangement with Signor Carbone.

While Bonci won his fame singing in opera, it is conceded that he is one of the shining examples of song interpreters. His repertory covers the entire range of French and Italian classics and to hear him sing these gems with his beautiful voice and marvelous bel canto is indeed, as Signor Carbone explained, "A rare opportunity." The Bonci concert tour promises to be one of the most remarkable and successful ever made by a singer. Demands to hear him are coming in from big and little towns in the West; but the East will not be neglected, as a number of concerts will be given in order that those who have heard this consummate artist in opera may also hear him in the more intimate way offered by a song recital.

Alessandro Bonci was engaged by Oscar Hammerstein to dedicate the Manhattan Opera House. At his American debut Bonci sang the role of Arturo in Bellini's opera, "I Puritani." It was Rubini, by the way, who created this role at the premiere at the Theatre des Italiens in Paris, January 25, 1835. Before Bonci's triumphant American

debut, the old opera had not been sung in New York for two decades, because there was no tenor to sing the part of Arturo. Bonci remained at the Manhattan Opera House two seasons, and he is now closing his second season with the Metropolitan Opera Company. In New York this season he has sung such roles as Faust in the Gounod opera; Cavaradossi in "Tosca"; Ernesto in "Don Pasquale"; Nemorino in "L'Elisir d'Amore"; Rudolfo in "La Boheme"; the Count in "The Barber of Seville"; Elvino in "La Sonnambula"; in Brooklyn and Boston with the company he sang the part of Lionel in "Marta." Last season, Bonci won a triumph as Wilhelm Meister in "Mignon." He sings many of the dramatic parts, as well as all the lyrical roles. Now he will add a new epoch to music in America by the concert tour which has been planned.

Bonci was born at Cesena, in Northern Italy. His education ought to serve as an example to many students of



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ALESSANDRO BONCI.

singing who fancy they can become artists in a few years. Bonci studied tone production for seven years with one master in Italy. In conversation with him he impresses visitors as a man of culture and the highest refinement. Although not a tall man Bonci's aristocratic bearing gives the impression that he is above the average height. He has blue eyes and light brown hair, with a moustache shading into Titian red. Everything about the famous singer indicates extreme elegance.

### Wilhelm Middelschulte a Scholarly Organist.

Wilhelm Middelschulte, the brilliant Chicago organist, is well known on two continents. He has innumerable times demonstrated his superior ability as a performer who masters every feature of organ playing. At his recent appearance with the Theodore Thomas Orchestra he presented the Rheinberger concerto, No. 2, the organ part of which was entirely rewritten by him into an effective and brilliant work. Besides, he added two cadenzas of his own composition. In his various appearances as soloist with the orchestra he has presented great and rarely heard works of classical and modern literature, as well as his own concerto for organ and orchestra, which gained the applause of distinguished musicians and critics. In addition to his ability as an organist, Mr. Middelschulte has by his contributions to organ literature gained the respect of the musical world.

His work, "Canons and Fugue," on the choral "Vater Unser im Himmelreich," is considered by some the most

difficult work of the entire organ literature, which the Urania of Weimar styles a "Musical wonderwork worthy of recognition by the side of the most important works of Guilmant, Widor and Reger, a proof that it is still possible to create something new and great."

The Cologne Gazette, July 7, 1901, says: "A concerto in five movements for organ and orchestra on a theme by Bach showed Middelschulte as a productive musician of uncommon ability and rare fantasy in the employment of organ and orchestral color."

### KREISLER'S FAREWELL RECITAL.

Fritz Kreisler cast a final spell of enchantment upon a large number of persons who had assembled to hear his farewell recital, last Saturday afternoon in Carnegie Hall. This magician's playing was marked by his usual suavity, beauty of tone, dexterity and resourceful command of nuance. That magnificent Joseph Guarnerius uttered most sensuous, beguiling tones, sweet as honey, soft as summer zephyrs, and as lovely as a day in May. The mellifluous strains which Kreisler is able to coax from his instrument are indescribable. Whether it be Bach or Beethoven, Corelli or Paganini, the same supreme, ripe and lofty art is present at all times. It is not possible to pick a flaw in any phase of his art. His technic is sure and ample, his intonation absolutely true, his phrasing perfection, his bowing faultless. He never makes a slip or produces a false note. His memory is prodigious and unfailing. His insight is subtle and ethereal. Unfailing accuracy, dignity, repose, soulfulness and exquisite variety are his to command.

To listen to such an artist is a treat which lingers long in the heart and in the memory. The sad part of it all is that he has bade farewell and it may be years before he is heard again in these parts, as his European engagements will hold him on the other side of the ocean for some time to come. He has discoursed to us through the medium of the greatest works written for the violin and has introduced to us many new and fascinating things. A hearty vote of thanks is due Kreisler for the great pleasure and profit he has afforded us.

His program was rather short, no doubt arranged with the knowledge that it would be prolonged considerably by the enthusiastic hearers. And so it was. After the final number scarcely any left the hall. Almost the entire audience remained seated or hurried to the platform, eagerly applauding. There were many encores and the demonstration might have continued until dark had the lights not been put out; then only did the reluctant throngs march out slowly and solemnly. It was a great tribute of appreciation and one which Kreisler no doubt will cherish forever. The several numbers were as follows:

Concerto, E major, No. 2.....	Bach
La Folia .....	Corelli
Cavatine from B flat quartet.....	Beethoven
Siegfried Paraphrase .....	Wagner-Wilhelm
Aus der Helmath .....	Smetana
Andante, from Concerto No. 24.....	Viotti
Mazurka .....	Zarzycki
Twenty-fourth Caprice .....	Paganini

The music of Bach, when surcharged with the Kreislerian vitality and sparkle, is a delight both to dilettante and connoisseur. The concerto was read and delivered with surpassing charm and beauty. A Corelli composition presents little technical difficulty, as it never goes higher than the third position, but as models of elegance and grace they are ideal, as they serve to bring out all the finest qualities of the instrument. It requires a player of the highest ability, however, to convey this to his hearers; consequently, "La Folia" was sublimely illuminative. The recital closed with a fine paraphrase, with piano accompaniment, of Paganini's twenty-fourth caprice rendered in Kreisler's inimitable style. The other numbers call for no further comment than to state that they were played superlatively. In the absence of the regular accompanist, George Falkenstein presided at the piano in a satisfactory manner, though, at times, he was inclined to make that instrument somewhat too prominent.

### American Institute Students' Recital.

Fifteen numbers made up the program of piano and violin pieces played by students of the American Institute of Applied Music, Kate S. Chittenden, dean, April 1. The music was of all degrees of difficulty, beginning with Kuhlau and ending with MacDowell, and a good showing was made; indeed, such pianists as Annabelle Wood, Islay Macdonald and Miriam Steeves are budding artists. The other pianists who played were Edna Holihan, Isabel Simpson, Frederika Riesberg, Helen L. Clark, Hazel Sherwood, Helen Silvester, Arnold Newton, Madeline Van Orden, Alice Dominick, Jeannette Stobo. The violinists, pupils of von Ende, were Josephine McMartin and Don Morrison.

Tchaikowsky's "Nut Cracker" suite was played for the first time in Mannheim recently, and the public of that city liked the pretty piece as much as it has been admired everywhere else for nearly two decades.



CHICAGO, Ill., April 2, 1910.

Yesterday afternoon at the twenty-fifth concert of the season, the Theodore Thomas Orchestra was heard in the following popular program:

Lastspiel Overture, op. 38.....Busoni  
Suite, Impressions d'Italie.....Charpentier  
Concerto for flute.....Winkler  
(Orchestration by Alfred Quensel.)  
Overture, Le Baruffe Chiozzotte, op. 32.....Sinigaglia  
Andante from concerto, A minor.....Viotti  
Rondo from concerto, E major, op. 10.....Vieuxtemps  
Valse and Finale, from ballet, Ruses d'Amour, op. 61.....Glazounow

Two soloists were taken from the ranks of the orchestra, Alfred Quensel, who has held the position of first flutist for the last fourteen years, and Hans Letz, who became identified with the orchestra as its second concert-meister only a few weeks ago. Mr. Quensel was heard in the concerto for flute, by Winkler, with his own orchestration. Glenn Dillard Gunn, in this morning's Tribune says: "The flute is not a solo instrument and never will be. Therefore it would never be missed if Mr. Stock should decide to omit it from the programs of the orchestra in the future." The writer fully agrees with the critic of the Tribune. However, Mr. Quensel played beautifully and won much applause, but the composition, as well as the arrangement, proved uninteresting. Mr. Letz, who was severely criticised in these columns for his playing with the Apollo Musical Club in Bach's Mass in B, proved that his poor playing at that time was due to nervousness. On this occasion his reading of the Viotti and Vieuxtemps numbers was entirely satisfactory. His tone, which is small, proved again most agreeable and sympathetic. The work of the orchestra was of the same unsatisfactory caliber as on previous occasions.

Elith Bowyer-Whiffen, formerly one of Chicago's most popular accompanists and pianists, and now a resident of the City of Mexico, where her husband is head of the Associated Press at that place, has sent word to this office to the effect that the Mexicans are charming people and that she has established a class and is to appear at a number of recitals booked for the coming season. Mrs. Whiffen finds the City of Mexico very attractive and musical.

The election of officers of the Apollo Musical Club will take place next Monday evening, April 4. It is rumored that Carl D. Kinsey, secretary and manager of the organization, may not be re-elected. This would prove most unfortunate, inasmuch as during the last five years, under Mr. Kinsey's management, the Apollo Club has been placed on a paying basis. When he took hold of the organization it was heavily in debt. Mr. Kinsey has been one of the most successful managers, both artistically and financially. The soloists secured by him for the club are recruited from the ranks of oratorio and opera, and though the members of the Theodore Thomas Orchestra personally receive no financial remuneration the orchestra's

managerial forces are well paid for loaning their men to the Apollo Club. If Mr. Kinsey is defeated by an unknown member of the club, who has but recently joined its forces and has been put on the ticket by the dissatisfied members, other organizations should take this opportunity to secure Mr. Kinsey's valuable services. Judging from the successful manner in which he has managed the Apollo Club, the Musical Art Society and the North Shore Festival, the profession would be delighted if Mr. Kinsey would open a bureau, because professionals in the East, as well as managers, are anxious to see a new man in the field as impresario.

Georgia Keber, the well known pianist, played two compositions by William Sherwood at the Klio Club and both the artist and the compositions were received enthusiastically.

Last Tuesday evening, March 29, Anne Shaw Faulkner and Marx E. Oberndorfer gave a stereopticon lecture on "Parsifal." Miss Faulkner presented a number of interesting scenes preceding the lecture, which was attended by an unusually large audience. This afternoon "The Ring of the Nibelungen" was given by the two artists at Music Hall.

The Metropolitan Opera Company, under the direction of F. Wight Neumann, is somewhat provincial in the bill for Saturday, April 16, when a quadruple bill will be presented in the afternoon, the "Maestro di Capella," the first act of "Traviata," the second act of "Rigoletto" and the third act of "Lucia." In the evening the double bill, "Cavalleria Rusticana" and "I Pagliacci" will be presented.

The Mary Wood Chase School, one of the most artistic and busy of Chicago's local institutions, is in all probability one of the quietest. In an interview with the president of the school, the well known pianist said: "It takes time to turn out works of art and it is only machine made articles that can be turned out wholesale. We are constantly improving the quality of work done both through a progressive, earnest and enthusiastic faculty and by the enthusiastic co-operation of the students." The students' musicales given regularly this year have testified to the quality of the work done. This, together with the general plan of class work, is based upon foreign models rather than upon the American customs, and Miss Chase finds the results are immensely superior. There will be no summer term this year at the Mary Wood Chase School of Artistic Piano Playing, because immediately at the close of the regular school year the president of the school leaves for Europe accompanied by Ruth M. Burton, one of the assistant teachers of the school. They will spend the summer abroad, returning the middle of September in time for the opening of the new school year.

Carolyn Louise Williard presented several of her pupils in a piano recital in Music Hall last Wednesday evening.

March 30. Those who took part were: Clara Len, Faye Egerton, Berenice Rice and Grace Stevenson, all of whom acquitted themselves in a creditable manner. Miss Stevenson played the Tchaikowsky nocturne in C sharp minor and Hollaender's "Hunting Song" especially well.

Paul McKay, baritone, has been engaged as the soloist of Grace Episcopal Church. Harrison M. Wild is organist and choir master of this church, which is noted for its fine musical programs.

Lulu Jones Downing and Mrs. Sanger Steel furnished the program at the home of Gertrude Merrick at Oak Park last Thursday evening. The following Tuesday a composers' recital took place at the Oak Park Club, the program being made up of compositions of Lulu Jones Downing. Thomas MacBurney, the well known baritone, presented "Life's Way," "My Star," "Only a Rose," "How Do I Love?" "Evening Song," "Sad Memories," all of which were given in good style and proved to be successes. Mrs. Sanger Steel also appeared on this program, singing a group of Mrs. Downing's songs with excellent results.

A testimonial concert to Hans von Schüller, the well known pianist, who for some twenty years has been connected with the Chicago Musical College, where he is head of the piano department and one of the musical directors, will be tendered by his colleagues of the faculty Wednesday evening, April 6, in the Ziegfeld Hall. The testimonial is in recognition of the many years of active and distinguished service to music in Chicago. The artists who will participate are: Anton Foerster, pianist; Alexander Sebald, violinist; John B. Miller, tenor; Mabel Sharp Herdieu, soprano; Anatoli Melzakowski, violinist. J. H. Gilmour and Marshall Stedman, assisted by some of their students, will give the third act of "Aristocracy." The committee consists of Mrs. O. L. Fox, chairman; Herman Devries, Louis Falk, J. H. Gilmour and Maurice Rosenfeld. Mr. von Schüller is one of the most prominent figures in Chicago musical life, though he has been quite ill during the past few months.

A chamber music recital by Hugo Kortschak and Arthur Rech will take place at the Ziegfeld next Tuesday evening, April 5.

The annual scholarship fund concert of the Amateur Musical Club will be given Monday afternoon, April 11, at the Studebaker. Charles Glibert, the French baritone of the Manhattan Opera House, will be the soloist.

The Amateur Musical Club, of Bloomington, presented last Thursday evening, March 31, the Beethoven Trio from Chicago, which is composed of Jennette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist. "Miss Loudon's work deserves special mention," writes the critic of the Pantagraph. "She shows the finest musical sense and sympathy in the interpretation of her parts, giving to each delicate phrase the finest expression and finish. She excels in such work and in it finds particular pleasure."

The Jennette Loudon School of Music announces the engagement of Francis Woodmansee as a member of the faculty. Mr. Woodmansee is a pianist of ability and an instructor of merit.

The monthly organ recital of Frank Waller will be given Sunday evening, April 3, at the Memorial Church of Christ. On Palm Sunday the chorus, under Mr. Waller's direction, sang Dubois' "Seven Last Words from the Cross," and on Easter Sunday, Rogers' "New Life."

David Duggan has joined the Minneapolis Symphony Orchestra, having been engaged as tenor soloist for the orchestra's spring tour of nine weeks through the West.

Tilly Koenen, who was announced to be the contralto soloist at the North Shore Festival at Evanston, in June, has canceled the appearance here on account of engagements in Europe. A Chicago singer, Rose Lutiger Gannon, is to replace Miss Koenen.

The Irish Choral Society gave its second concert of the

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season in Orchestra Hall last Wednesday evening, March 30. The work of the society this year has been far below the standard of previous years and this is most regrettable as it has been announced that Thomas Taylor Drill, the director, will take his forces on a tour through Ireland and England. Mr. Drill should "drill" his chorus in order to give an acceptable program, as European choral societies are known for the perfection of their performances.

\*\*\*

The Polish Choristers of St. Mary's Church, of this city, numbering about seventy boys and forty-five men, went to Detroit Tuesday, where they sang the following evening. Immediately following the concert they left for Philadelphia, where they took part in a national contest of choirs and captured all the honors.

\*\*\*

The Chicago Woman's Club secured for its Easter "Open Door Entertainment," the well known violinist, Signor Antonio Frosolono, who was enthusiastically received. Among his solos were César Franck's sonata, A major, for violin.

\*\*\*

Madame Von Unschuld and Miss Preston, of Brookland, District of Columbia, will be heard in a recital at Music Hall, Sunday afternoon, April 17. Marie Von Unschuld is an Austrian pianist, court pianist to Her Majesty Queen of Roumania, and president of the Von Unschuld University of Music, Washington, D. C. Alice Preston is a soprano well known in the East.

\*\*\*

The Dingley-Mathews School of Piano gave a matinee musicale Wednesday afternoon, March 30, in honor of Myrtle Lee, the well known dramatic soprano. The talented singer was heard in a group of manuscript songs by Robert A. Just, which won for her much applause. Miss Lee sang also an aria, Saint-Saëns' "Samson and Delilah," and Chaminade's "Summer" concluded the interesting afternoon.

\*\*\*

A musical program was given this morning in the Ziegfeld Hall by pupils of the Chicago Musical College. Those who appeared were: David Phillips, Alma Glausen, C. E. Overholt, Bess E. Meeker, Ruth Quigley, Herbert Endres, Roberta Burgess, Charlotte Ikert and Bernice Meyer, all students from the piano, violin and vocal department.

\*\*\*

Rehearsals for the student chorus to be used in the forthcoming production of "Parsifal" in the Auditorium by the Metropolitan Opera Company are now under way in Ziegfeld Hall. The entire chorus will be recruited and directed by the Chicago Musical College.

\*\*\*

Ella Mills, pianist, Mary Cox, violinist, and Richard B. de Young, of the American Conservatory, will give a recital Saturday afternoon, April 12, at Kimball Hall.

\*\*\*

The advanced pupils of Silvio Scionti will give a recital Tuesday evening, April 12, at Kimball Hall. The following pupils will participate: Edwina Suess, Catherine Craft, Olga Matuska, Margaret Huff, Rose Kitchen, Ethel Kimbel, Bettie Williams, Mary McEvoy, Julia Strobach and Mrs. Beth Garnsey Harvey.

\*\*\*

Last Monday afternoon at the Amateur Musical Club, Agnes Hope Pillsbury, one of the foremost pupils of Theodore Leschetizky, was heard in several numbers, in which she displayed wonderful pianistic ability. Miss Pillsbury won a great and legitimate success.

\*\*\*

Hanna Butler, soprano, was heard at the Twilight Musicale, given at the Stratford, last Monday afternoon. The singer was at her best and gave her numbers with the style and charm that has made her one of the most popular musicians in the city. Leon Marks, violinist, was heard in several selections given in his usual artistic manner.

\*\*\*

The Chicago Madrigal Club is now offering its annual competition for the W. W. Kimball Company prize of \$100. The poem "The Day is Done," by Longfellow, will be sent on application to D. A. Clippinger, 410 Kimball Hall. For the last few years musicians all over the country have competed for this prize as the musical setting to the poem is given a hearing at one of the concerts given by the choral society.

\*\*\*

The Cosmopolitan School of Music and Dramatic Art has announced its summer term. Victor Heinze will conduct a normal class in piano playing and L. A. Torrens will have a normal class in the voice department. Nearly all the teachers of the faculty will also be available during the summer school.

RENE DEVRIES.

#### Janpolski Returns East from Tour.

Albert Janpolski, the Russian baritone, has just returned from a tour of twenty concerts, which began in Birmingham, Ala., and continued as far west as Vancouver, B. C.

#### MUSIC IN DULUTH.

DULUTH, Minn., March 30, 1910.

Duluth is to have a May festival again this year, when the Minneapolis Symphony Orchestra, with assisting soloists, will give two evening concerts and a matinee the latter part of the month. This announcement is a source of much satisfaction to the musical public, for, with the demand for orchestral music in the community, it will hasten the day when Duluth will have a symphony orchestra of its own.

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The last of the winter series of free public concerts at the Masonic Temple was given Palm Sunday, and a particularly pleasing program was arranged by A. F. M. Custance, organist and choirmaster of St. Paul's Church. The "Palms" was sung by Charles O. Applehagen with chorus, also with A. F. Bjorkquist, Mr. Applehagen sang a duet, "Remember Now Thy Creator" by Custance. The "Story of the Cross," also composed by Mr. Custance, was given a sympathetic rendition by the choir with Alice Sjoselius, A. R. Bjorkquist and C. O. Applehagen as soloists. The organ numbers included the overture to Mozart's "Magic Flute" and Meyerbeer's "Fackeltanz." The Scottish Rite Masons, under whose auspices these Sunday concerts have been given, have been doing a splendid public service, and the attendance has shown conclusively that the public has appreciated it.

\*\*\*

Donna Louise Riblette, who is always a favorite with Duluth audiences, and who possesses a delightful soprano voice, clear and brilliant with a good range, was the soloist February 29, at the Masonic free Sunday concert, and was received with especial enthusiasm. Beethoven's second symphony was also presented at this concert and the intelligent explanations, given by Josephine Carey, before each movement was much appreciated by the large audi-

## BUSONI AND TILLY KOENEN

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ence. A. F. M. Custance was the organist. The programs given March 7 and 13 were arranged by Horace W. Reyner, a number of his pupils appearing on each of these dates. The first program was presented by Miss Ulsrud, H. H. McFayden, Mrs. Leo A. Ball, H. H. Lanners and Mrs. W. H. Stephen. At the second concert, Isabel Pearson was the assistant organist, and the vocal numbers were given by Walter Smith, Edith Knowles, Mrs. Zimmerman, Horace Brown and Mrs. H. H. McFayden. Mr. Reyner presided at the organ at both concerts.

\*\*\*

The University of Minnesota Mandolin and Glee Clubs appeared at the Central High School Assembly Hall March 23 and scored an instantaneous hit with the large audience. The glee club contains many fine voices, and their numbers were splendidly rendered. The mandolin club also did excellent work, and the vaudeville "stunts" on the third part of the program were very clever.

\*\*\*

Grace Senior Brearly left March 14 for Germany, where she will study for a year. Mrs. Brearly was a former pupil of Leschetizky.

\*\*\*

Lecture recitals have been an especial feature of the Matinee Musical Club during the spring season, the first one being given March 7 by Stella Prince Stocker, of this city, on the "Nibelungen Ring." Mrs. Stocker has for years lectured on opera, and as she always presents her subjects in a clear, concise manner, her analysis of Wagner's operas was listened to with great interest by her audience. The second of these explanatory lectures was given before the club on March 21. Mr. W. O. Fryberger, the well known lecturer from Minneapolis, presenting "The Bartered Bride" and "Hänsel and Gretel" in an exceedingly bright, interesting and instructive manner. Several members of the Matinee Musical assisted in the illustration of the operas, those appearing in the first being Sybilla Hartman and Mary Paine, pianists; Frances

Woodbridge, soprano; Wilhelmina Fitger, contralto; A. R. Bjorkquist, tenor; C. O. Applehagen, bass, and Mrs. John A. Stephenson, accompanist. The second opera was illustrated by Alice Sjoselius, soprano; Mrs. R. M. Atwater, Jr., and Mrs. J. H. Batson, mezzo sopranos; Alfred Wiley, baritone, with Isabel Pearson as accompanist. The vocal soloists did some particularly delightful work, and the accompanists deserve much credit also. The "Witches Waltz" in "Hänsel and Gretel," given as the finale number, was played with much warmth by Mrs. D. H. Day and Carlotta Simonds.

\*\*\*

Alfred Wiley, basso, of Minneapolis, appeared in a song recital February 28 at the Y. M. C. A. Assembly Hall, and seldom has a more satisfactory program been presented before a Duluth audience. Though this was Mr. Wiley's first appearance here, it was evident that he had been an earnest student of the various schools of song, and he held the interest of his audience throughout. Mrs. F. G. Bradbury's accompaniments were a decided pleasure.

\*\*\*

Theodore Fossum, pianist, returned March 14 from a very successful two weeks' concert tour. He appeared at Pipestone, Elbow Lake, Hills, and Luverne, Minn., and Kenton, S. Dak. He was assisted by Ethel M. Burlingame, violinist, and Laure Hodgson, soprano.

\*\*\*

Several of the piano and voice pupils of Miss Fulton will appear in concert at the Forester's Hall, April 5.

\*\*\*

The appearance of Mischa Elman at the Lyceum Theater, March 15, was a success, for, with possibly the exception of Schumann-Heink, no artist has created more enthusiasm among the concertgoers of Duluth than this brilliant young violinist. His splendid musicianship and charm of manner made his work a most decided musical delight from the first note to the last and the audience (a surprisingly large one) recalled him after each number. So insistent was the audience in showing its appreciation, that the applause seemed almost uncontrollable, and would break forth at untimely moments, which, though expressing the warmest admiration for the young violinist, must have been rather disconcerting, for scarcely would the concluding note of a number be played before an encore would be insisted upon.

\*\*\*

The class on "Musical Appreciation" of the Twentieth Century Club will meet for the last of the lecture recitals this year, Wednesday, March 30. Josephine Carey, who has been giving the bi-weekly talks before the class, will take for her subject, "Piano Technique," illustrated at the piano.

MABEL FULTON.

#### MUSIC IN MILWAUKEE.

MILWAUKEE, Wis., April 2, 1910.

The People's Musical Society gave a concert in Juneau Hall on the afternoon of March 20. Those taking part were Anthony Olinger, baritone; Robert Owen, tenor; Ruth Collingbourn, violinist; Walter Perry Morse and Mrs. E. C. Carter, pianists.

\*\*\*

David Pesetzky, a pupil of the Wisconsin College of Music, gave a piano recital in Mozart Hall last evening.

\*\*\*

Harry Meurer, tenor; Hilda Achenhausen, soprano, and Jacob Reuter, violinist, were soloists at the last Sunday afternoon concert of the Bach Orchestra.

\*\*\*

A concert will be given at the Pabst Theater tonight for the benefit of the St. Boniface and St. Mary's churches. The program will be presented by the following artists: Mrs. William Duncan McNary, soprano; Anthony Olinger, baritone; John H. Stemper, organist, and Hilda M. Casper, accompanist.

\*\*\*

At a concert last Tuesday evening, under the direction of Clara Bowen Shepard, in Engelman Hall, Mrs. Hofmann appeared in the Schumann quintet, which was given a most satisfactory reading.

\*\*\*

Much interest is being shown in the engagement of the Metropolitan Opera Company, which is to give five performances here, beginning April 17. Edwina Kellenberger is the local manager, and the performances are to be given in the Auditorium. The ticket sale already is large and indications are that the large hall will be well filled for every performance. The following operas are to be given: "Parsifal," "Aida," "Lohengrin," "Hänsel and Gretel," "Pagliacci" and "Tannhäuser."

ELLA SMITH.

#### Burritt Summer Course Until August 1.

William Nelson Burritt announces that he will teach during the summer season of 1910 until August 1 in his studio, 35 East Thirty-second street, New York City.



TWIN CITIES, April 2, 1910.

It has been a number of years, according to Dr. Storrs, of the Journal, since "The Creation" has been given in Minneapolis, and therefore it was all the greater pleasure to hear it once again. The Philharmonic Club, of whose disbandment there have been many rumors this season, aroused a good deal of public sentiment in favor of its continuance by the splendid concert of a few weeks ago when Carl Busch's cantata "The Four Winds" was given. This chorus, says Dr. Storrs, dates back to the days of the very inception of good music in this city, and it would indeed be a pity to lose a body of singers who have done so much to produce new works of choral literature and keep alive the old. The chorus was much smaller than usual, but fairly well balanced, and what was lost in volume was gained in precision and clearness. The instrumental score was played by a part of the orchestra, and the soloists were Ada M. Sheffield, of Chicago, who replaced Clara Williams at short notice; J. Austen Williams, tenor, and Francis Rosenthal, basso. Mrs. Sheffield has a voice of much sweetness and purity, and was especially effective in "With Verdure Clad." Mr. Williams sang the tenor role with much expression and intelligence, especially "In Native Worth." Mr. Rosenthal added greatly to the virility of the work by the sonorous richness of his voice and the characteristic energy of his recitatives.

The regular meeting of the Thursday Musical was held as usual and a very interesting program presented. While all the numbers were thoroughly enjoyed, the group by Inez Davis Chandler, a pupil of Chaminade, took every one by storm. Mrs. Chandler has a voice which, while by no means of even average power, has such unusual purity and delicacy of interpretation as to make her singing a delight. Miss Tenie Murphy also sang a group of songs in her usual charming manner. The piano numbers were also played with finish and understanding.

The program follows:

Barcarolle ..... Chopin  
Dearest ..... Elsie Shryock.  
Another Day ..... Homer  
It Is the Time of Daffodils ..... Shelley  
Pastorale ..... Bath  
Aria ..... Mrs. C. T. Daubach.  
Pastorale ..... Scarlatti  
Aria ..... Pergolesi

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Inez Davis Chandler, Eleanor N. Poehler.  
Current musical notes.  
Lulu Boynton.  
Recit, Ach Golgotha ..... St. Matthew  
Aria, Erbarme Dich ..... St. Matthew  
Alma N. Porteous.  
Violin.  
Grace Golden Davies.

The Minneapolis Choral Club closes its second season with a very fine program including Pinsuti's "Good Night, Beloved" and "The Death of Minnehaha" by Coleridge Taylor. The club never did better work. Although the chorus has only thirty voices, the artistic results were satisfying. The soloists were Mrs. E. E. Cammon, soprano; John Ravenscroft, baritone; Maurice Eisner, pianist; May Kuava, first soprano; Martha Cook, second soprano; Bertha Hammond, first alto; Alice Tisdale, second alto, all of whom, excepting Mr. Ravenscroft, were members of the chorus. The solos were charming, but, unfortunately, although the individual work of the quartet was all right, the voices did not blend at all. Mr. Eisner's solos were artistic and enjoyable, as they always are. The program follows:

The Death of Minnehaha ..... Coleridge-Taylor  
Mrs. Cammon, Mr. Ravenscroft and the Minneapolis Choral Club.  
Piano solo, Ballade, op. 47 A flat ..... Chopin  
Mr. Eisner.  
A Smile ..... Ronald  
The Captive Lark ..... Ronald  
Mrs. Cammon.  
The Little Sandman ..... Fitzhugh  
The Year's at the Spring ..... Beach  
Misses Kuava, Cook, Hammond and Mrs. Tisdale.  
None But a Lonely Heart ..... Tchaikowsky  
Don Juan's Serenade ..... Tchaikowsky  
Mr. Ravenscroft.  
Bridal Chorus ..... Cowen  
The Choral Club.  
Rigoletto Paraphrase ..... Liszt  
Mr. Eisner.  
The Lass with the Delicate Air ..... Arne  
Mrs. Cammon.  
Good Night, Beloved ..... Pinsuti  
Now the Day Is Over ..... Barnby  
The Choral Club.  
Dr. Rhys-Herbert was the accompanist.

Forty girls of the Minneapolis School of Music with a special orchestra of sixteen pieces under the direction of William H. Pontius gave the operetta "The American Girl" on March 28 and 29. While the operetta seems to have been written solely for the purpose of giving all forty the chance of singing a solo, yet it is only fair to say that the girls did their parts charmingly. Several extra solos were also added, namely "Fackeltanz No. 1" by Meyerbeer for the orchestra, "The Ghost Dance" by Donald Ferguson, which was properly ghostly in effect as well as musicianly in style. Miss Tenie Murphy sang the "Cavatina" from "Huguenots," Maud Meyer sang "Erani, Involami" from "Erani," and Agnes Hallum sang "Chaminade's "Summer."

The piano pupils of Carlyle Scott, accompanied by a string orchestra, gave a very excellent "concerto" recital on April 1. Those participating were: Gertrude Hull, piano; Calmon Lubowski, violin; Mrs. Carlyle Scott, violin; Theodore Martin, violin; Mrs. James Davies, violin; Jean Koch, viola; Clarence Willoughby, cello, and Friederich von Wittmar, bass.

The program follows:

Second and third movements of G minor concerto, Mendelssohn, Ella Bue; first movement of A minor concerto,

**CARL RUGGLES** COMPOSER  
CONDUCTOR  
THE WINONA SYMPHONY ORCHESTRA  
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Schumann, Ella Gunderson; Petite Suite, "Devil's Dance," mazurka, serenade, humoresque, "Butterfly," Ole Olson, Ada Grinager; concerto in E flat major, Liszt, Vera Giles; first movement of B flat minor concerto, Tchaikowsky, Lulu Glimme.

\*\*\*

From Winona comes the following program for the concert at which Mrs. Carl Ruggles is to be soloist, with the Winona Symphony Orchestra, Mr. Ruggles being the conductor.

Symphony No. 5, C minor, (first movement).....Beethoven  
 Recitative and air, Farewell Ye Hills, from the opera Jeanne d'Arc .....Tchaikowsky  
 (First Time.)  
 Prelude to Lohengrin.....Wagner  
 Intermission.  
 Invitation to the Waltz.....Weber-Berlioz  
 (First Time.)  
 Songs—  
 Romance from Faust .....Gounod  
 Maiden With Thy Mouth of Roses.....Ruggles  
 (First Time.)  
 Prelude to Tristan and Isolde.....Wagner  
 (First Time.)  
 Wedding March, Midsummer Night's Dream.....Mendelssohn

\*\*\*

Another Minneapolis singer who is making a name for herself is Meta Fust Willoughby, a pupil of Madame Mastinelli. She has received an offer as church soloist in Pittsburgh, Pa. Mrs. Willoughby was born and educated in this city, and through the beautiful quality of her voice as well as brilliant style and finish, she is taking her place among singers of first rank.

\*\*\*

A most interesting recital was that given by Harry W. Johnson at the Saturday morning faculty hour of the North Western Conservatory. The program was selected entirely from the piano works of Edward MacDowell and was as follows:

Prelude, op. 10, No. 1; "Shadow Dance," op. 39, No. 8; "The Eagle," op. 32, No. 1; "With Sweet Lavender," op. 62, No. 4; novelties, op. 46, No. 1; "Sonata Tragica," op. 45; concert etude, op. 36.

\*\*\*

Twelve States and Canada will be included in the nine-weeks' tour of the Minneapolis Symphony Orchestra this year, the longest and most comprehensive trip the orchestra has ever taken. The organization will leave Minneapolis Sunday afternoon, immediately after the farewell popular concert in the Auditorium. The musicians will travel in their two private sleepers and with their private baggage car to carry the instruments and the large supply of music. The States which will be visited include North and South Dakota, Minnesota, Wisconsin, Iowa, Missouri, Kansas, Colorado, Illinois, Michigan, Indiana, and Nebraska, and among the important cities and towns are Winnipeg, Des Moines, Kansas City, Denver, Topeka, Grand Rapids, Kalamazoo, Lincoln, Omaha, Sioux City and Duluth. The tour will end in Duluth June 4. Among the most important engagements are those for the Western Canada music festival at Winnipeg, April 4 to 6; the festival at Des Moines, dedicating the new Coliseum in that city, when Madame Schumann-Heink will be a feature, and a three days' festival in Kansas. The orchestra will play at five State universities, those of Kansas, Nebraska, Iowa, Illinois, and South Dakota.

MARION COE HAWLEY.

The music of Professor Converse ("The Pipe of Desire") gains somewhat on acquaintance. "The more I hear it," said a cynic in the house last night, "the more I admire the scenery!"—Exchange.

## FINAL PHILHARMONIC CONCERTS.

The closing concerts of the Philharmonic Society's season were held at Carnegie Hall last Friday afternoon, April 1, and Saturday evening, April 2. The program, an unusual one in selection, consisted of Beethoven's "Choral Fantasia" and the same composer's ninth symphony. The chorus assisting in both works was the Bach Choir, of Montclair, N. J. Ernest Hutcheson played the piano part in the fantasia. The list of soloists in the symphony embraced Corinne Rider-Kelsey, Viola Waterhouse, Janet Spencer, Daniel Beddoe, Paul Dufault and Herbert Watrous.

Mahler first introduced his interpretation of the ninth symphony to New York last spring, when he led a so called "extra" Philharmonic concert after the regular conductor of the organization had closed his season here. It was largely on account of the tremendous impression made by Mahler then (after only two rehearsals) that the scheme really crystallized to make him the permanent leader of the Philharmonic. Subscriptions poured in when it became clear that he could create the same overwhelming effect in the concert room which he had accomplished previously in opera.

At the concerts of last week, the Mahler conception of the ninth symphony was as impressive as a year ago, but the execution was infinitely better, for the director and his men have been playing together constantly in the meantime, and understand one another to the minutest degree, in purpose as well as in the manner of doing. Aided as he was by an extraordinarily brilliant array of soloists and a reliable chorus (although it might have been larger), Mahler gave his hearers a wonderfully vivid and vital presentation, in which the structure, moods and dramatic life of the grandiose tonal epic were illuminated with all the penetrating strength of his intellect and musical emotionalism. It was a worthy close to a season in which Mahler has performed for the New York public an astounding repertory of symphonic works, and delivered convincing proof of his cosmic knowledge, uncompromising earnestness and illimitable artistic sympathies. If our metropolitan music lovers do not flock to the Philharmonic concerts under Mahler next season, they will write themselves down as shams in local pride and pretenders in the matter of culture.

Rarely has such a splendid group of solo singers joined in ensemble before the concert audiences of this town. Mmes. Corinne Rider-Kelsey, Waterhouse and Spencer have been praised so often in these columns on the occasion of former triumphs, that no detailed analysis of their performances is necessary now. The trio represented the gratifying combination of brains with beauty of tone, and therefore the difficulties of Beethoven's vocal solos for female voice were smoothed over and sung in a flawless fashion all too rarely heard when the great symphonist's choral odes are abroad in the land. Daniel Beddoe and Paul Dufault took care of the final tenor parts, with smoothness and charm of tone production, and keen insight into the deeper meanings of their scores. Herbert Watrous was a sonorous and uncommonly musical basso ally.

The "Choral Fantasia" is one of the most interesting of Beethoven's works, even if it cannot be ranked quite with the greatest of the master's symphonies. A strange hodge podge of orchestra, chorus, solo work, ensemble and piano

solo—a fantasia it surely is, but one in which the hearer is made to feel that Beethoven's genius was manifesting itself experimentally rather than as the outcome of spontaneous conception and final artistic conviction. The heterogeneous elements employed by the composer are fused as perfectly as it is possible to unite such dissimilar material, and the form of the production satisfies the musical purist to a large degree. Melodically, the "Choral Fantasia" has fine moments, and there are several climaxes undeniably graphic in their cumulative intensity and dramatic power.

Ernest Hutcheson was a potent factor in the remarkable performance given of the "Choral Fantasia." His musicianship is of the kind to revel in just such an opportunity, and he delivered his pianistic contribution with amore. The tricky entrances (and exits) bothered Mr. Hutcheson not in the least bit, for he seemed to know the entire work and obviously had studied his part, not as a separate solo consideration, but in its affinitive relation to the work as an organic whole. His polished technique, fastidiously musical phrasing and thoroughly artistic manipulation of tone, pedal and dynamics were a source of endless gratification to those discerning listeners who understood how masterfully Mr. Hutcheson supported the entire performance and helped in the magnificent success achieved. It was an artistic triumph long to be remembered.

### THE DENVER FESTIVAL.

Thanks to the energy of J. H. K. Martin, the manager of the Apollo Club, and F. Houseley, the choral conductor, a number of Denver's leading residents realized the many sided value of a music festival, and, within forty-eight hours, a solid guarantee fund had been signed. Consequently, music at its very best, and of the kind that uplifts and educates, will be heard for four days in April at the Denver Auditorium, interpreted by the Minneapolis Symphony Orchestra, under its renowned conductor, Emil Oberhoffer, and the Denver Choral Society, F. Houseley, conductor. The soloists selected are Dr. Ludwig Wullner, C. V. Bos, and, on the last day, Ferruccio Busoni, who will travel all the way to Denver for this special date, and for which, it is claimed, he will receive a record fee. He will play Liszt's E flat concerto, the Schumann "Abegg" variations and a Chopin group. An effort is now being made to induce the master to play the twenty-four Chopin preludes at a private recital. On his way back to New York he will play at five cities only. Manager M. H. Hanson greatly deprecates that Busoni's engagement to conduct the London Symphony Orchestra prevents him from accepting brilliant offers from Omaha, Kansas City and St. Louis.

### Spiering to Sail.

Following his present short concert tour in the Middle West and South, Theodore Spiering, the concertmaster of the New York Philharmonic Society, will sail for Europe on April 26, and devote his summer to teaching, first in Berlin and later at some Bavarian resort, as is his annual custom.

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**Carl Pohlig, Leader Par Excellence.**

The departure for Europe of Carl Pohlig, conductor of the Philadelphia Orchestra, calls attention to the fact that the Quaker City director has just finished another highly successful season, during which he made himself more than ever a warm personal and musical favorite with all ranks of Philadelphia's concert going public.

Mr. Pohlig's annual trips abroad do not represent merely his desire for a summer rest and stimulating change of scene, as he feels a great love toward the country which has taken him up so enthusiastically, and often he has expressed the opinion that the interior of Pennsylvania and other American localities offer opportunities for rusticating as picturesque and as interesting as any of the famous European resorts.

The real reason for Mr. Pohlig's foreign sojourn every summer is his wish to acquaint himself with the newest developments in the symphonic field and to examine all the latest orchestral scores, in order to determine what portion of the material might be interesting and important enough to present to Philadelphia at the following season's concerts. Such labor of inspection and selection is much more arduous than unsophisticated persons imagine, especially as Mr. Pohlig conducts it with the utmost thoroughness and conscientiousness. The result has always been worth the expenditure of energy in his case, for no leader in America can show a larger record of successful "novelties" than Mr. Pohlig has given the patrons of his concerts since his assumption of the Philadelphia baton. Music lovers there never need worry about keeping abreast of the times, as regards the new manifestations in compositions abroad, for the head of the Philadelphia Orchestra seems to watch with eagle glance the catalogues of the European publishers (and the programs of the symphony concerts from Brest to Beloochistan and from Cork to Calcutta), and he imports all really valuable orchestral novelties long before some of his brother conductors know that such works have been written.

The standard repertory is not neglected by Carl Pohlig, and any one who has followed in *THE MUSICAL COURIER* for the past few seasons the programs given by him in Philadelphia (and on tour with the orchestra of that city) knows that he yields to no musician in steady allegiance to the classic masters. His luminous interpretations of Beethoven, Schubert, Haydn, Mozart, Schumann, Mendelssohn and Brahms have been praised as enthusiastically by the public and the reviewers as his picturesque and informing readings of the newer Tschaiowsky, Dvorák, Sibelius, Strauss, Debussy, Reger, Schillings, Smetana, Rimsky-Korsakoff, etc. No more catholic or wide perspective conductor than Carl Pohlig ever has been at the head of an American orchestra, or, for the matter of that, any European orchestra either.

At one time Philadelphia thought that it could not possibly transfer to any other hero of the baton the same love and reverence it felt for the late lamented Fritz Scheel, but the developments of recent years proved otherwise,

for the Pohlig activity has been so dignified, so effective and so thoroughly worthy in every way of the glorious traditions of the Philadelphia Orchestra that the younger leader conquered his public completely, and now stands on the same exalted plane occupied by his popular and distinguished predecessor, and, in some respects, commands even more admiration.

When Mr. Pohlig returns from Europe in the fall he will enter upon what he himself promises as "the most important and interesting orchestral season in the history of Philadelphia." The great conductor gave no other clue to his plans in the way of forthcoming programs, and when pressed for information, just before his steamer left New York last week, waved his hand in farewell to *THE MUSICAL COURIER* representative and said smilingly: "I



CARL POHLIG.

will do all the talking with my baton at the concerts next winter in Philadelphia."

**Tollefsen Trio at Bloomfield.**

The Tollefsen Trio furnished the program for the closing entertainment of the season under the auspices of the First Presbyterian Church Guild at Bloomfield, N. J., on March 28. Trios by Rubinstein and Schuett, vocal, violin, cello and piano solos were rendered by Rose Bryant, contralto; Carl H. Tollefsen, violin; Vlodimir Dubinsky, cello, and Augusta Schnabel-Tollefsen, pianist. There were many encores.

In Madrid a few weeks ago Wagner's "Götterdämmerung" was given with such an unsatisfactory Siegfried that when he was killed by Hagen the audience broke into violent applause.

**Myron W. Whitney, Jr., Basso.**

Those who have heard Myron W. Whitney, Sr., can recollect the splendor and dignity of that singer, from whom the son evidently has inherited a fine vocal equipment and an artistic sense of song interpretation. At a recent recital in Portland, Me., Mr. Whitney achieved a great success, two press criticisms being as follows:

Let us say at once that this was one of the most satisfying and important song recitals in many seasons past. It was a song recital and something more—a study by way of illustrative exposition of the art of singing. The bass of the younger Whitney has a resonance, a mellowness and flexibility which give it individual distinction. Throughout its range Mr. Whitney's voice has pure musical tone, often of delicious quality as in "half voice" passages, of adequate sonorous volume for dramatic expression of sustained power and fluent in modulation. Altogether a noble organ for vocal expression. And this voice is put to the best uses in the best way. The art by which it was informed, directed and controlled was what especially impressed and delighted. The nice adjustment of vocal means to ends; the perfection of tonal production with absence of all strain or forcing, the artistic phrasing, the fine differentiation in shading, the infusion of emotional or humorous element without overdoing it, the intelligence and temperament combining in the interpretation of the song in vivid expression, the lyric emotion or dramatic force giving warmth and color to the voice in amplest measure—all this was the manifestation of artistry of a high quality and to this manifestation was added the control and ease of mastery and of good breeding. Each of his songs in rendition had its individual quality and peculiar excellence, and into the least significant of them Mr. Whitney infused life and strength and sweetness.—*Eastern Argus*, Portland, Me., March 16, 1910.

Rare, poetic and picturesque in quality was the song recital given by Myron W. Whitney, Jr., and the fine audience called forth by the fame of this indisputably artistic singer had an hour and a half of such pleasure as comes to Portland music lovers, far too seldom and cannot be too often repeated. It was a program of infinite charm that Mr. Whitney presented made up of songs sharply contrasted in style and admirably suited to display to the utmost advantage his versatility.

Throughout the evening of rich melody and fascinating rhythm there was always the purest tonal beauty, delicate and varied color, and nuance and an assurance and calm that was as compelling as it was alluring.

Mr. Whitney holds himself in remarkable restraint. There is never the slightest evidence of effort, and in his greatest climaxes, one felt the power that controlled, both intellectual and emotional. The sympathetic quality of his voice makes those songs of a quiet nature distinctive and beautiful, and in his English selections there was endless charm in the exquisite clearness of enunciation and perfection of phrase. One hardly dares to say which of his numbers made the strongest appeal. Each had an individual touch, but encores were demanded after the Massenet number, and the final one "Tally ho" brought forth a French bit that was one of the

**Francis Walker to Take Students Abroad.**

Francis Walker, the baritone and teacher, now located at Spokane, Wash., will arrive in New York with a party of students during the latter part of May. Mr. Walker and his company expect to sail from New York for Germany, May 28. They will see the Passion Play at Oberammergau and the remainder of the summer will be passed at Mr. Walker's summer school in Florence.

**Fischer Delights Brooklynites.**

Otto L. Fischer, the young American pianist, delighted his audience in his recent Brooklyn recital. The *Standard Union* said:

His playing was superb. In the Grieg number (nocturne, C major) the composer's idea was caught to a nicely and Liszt's music was grandly given by the talented pianist. His work with the left hand was so fine that you would imagine that there were three hands at the piano instead of two.

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PHILADELPHIA, Pa., April 4, 1910.

The Philadelphia Orchestra Association announces a number of arrangements that have already been made for next season's series of symphony concerts. During the past ten years the orchestra has made for itself a place in the very center of the city's musical life, and with the opening of a new decade it is planned to extend its work and influence even to greater limits. Instead of the forty-four concerts as given during the past season, the orchestra will give fifty performances, twenty-five on Friday afternoons and twenty-five on Saturday evenings. Conductor Pohlig is planning to give a number of the larger symphonic works which introduce chorus work. Among the soloists engaged so far are Pasquale Amato, baritone; Thaddeus Rich, violinist; Joseph Malkin, cellist; Schumann-Heink, contralto; Francis Macmillen, violinist; Herman Sandby, cellist, and Ernest Hutcheson, pianist.

The Philadelphia Trio was heard at the Acorn Club on Wednesday afternoon. This was the trio's final recital for the season, and a very successful first season it has proved. The classical trio, like the string quartet, makes its appeal to the chosen few, and needs the intimacy of the smaller hall to be fully enjoyed. Audiences that filled the Acorn Club hall have been the rule for these fine recitals. The final program consisted of the Beethoven Trio, No. 3, and the Rachmaninoff Trio in D minor. Both numbers were beautifully performed by Alexander Schmidt, violinist; Herman Sandby, cellist, and Selden Miller, pianist.

At St. Clement's Church the Easter vesper service was marked by the rendering of a new "Magnificat" and "Nunc

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Dimittis," composed by S. Wesley Sears, who is organist and choirmaster of the church. Although of more than ordinary difficulty, the choir rendered both canticles with fine feeling, bringing out their beauties most effectively. These latest contributions to the music of the church are of no mean order, the fugal Amen is of striking originality and vigor, which is saying much, considering how many hundred settings of every description these hymns have had. Mr. Sear's Sunday evening organ recital included Batiste's "Paschal Offertoire"; toccata and fugue in D minor, Bach; prayer, Sears; and "Marche Pontificale." Widor.

Virginia Snyder was heard in recital in the concert hall of the Combs Conservatory of Music on Saturday afternoon. A widely varied program gave this young pianist opportunity to display her intellectual, emotional and technical grasp of the instrument, and she gave convincing proof of ability in all these lines. Among the most effective numbers heard were Brahms' rhapsodie, No. 2; concert etude, MacDowell; "Norwegian Dance," Combs; "Waldesstille," Grieg, and "Polonaise," op. 46, No. 12, MacDowell.

At a concert given on Saturday evening in aid of the Church of St. John the Evangelist, the following prominent Philadelphians took part: Mrs. William J. Baird, Mrs. James M. Anders, Mrs. John Dougherty, Howard M. Shelley, William J. Baird, A. J. Drexel Biddle and James Baird. It will be noted that this was Mr. Shelley's first appearance as a vocalist, and his debut was a most successful one.

Signor Rosa, operatic basso, was heard in concert at the New Century Drawing Room on March 28. Assisting were Katherine McGuckin Leigo, contralto; Ferruccio Giannini, tenor; Anna Williams, soprano, and Luigi Costanzo, violinist. The program consisted of solos and scenes from Italian operas.

John Braun, one of the few really fine American tenors, will give his annual song recital at Witherspoon Hall on



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Thursday evening, April 14. Ellis Clark Hammann will be the pianist.

At the Treble Clef's spring concert, to be given at Horticultural Hall on April 26, two assisting soloists will be heard. They are Ellis Clark Hammann, the noted pianist, and Dorothy Johnston Baeseler, harpist.

The Musical Art Club has planned a series of Wednesday club nights during the spring months. Music will be rendered by any performers who happen to be present, and a set of string instruments for quartet playing will be kept in readiness for use in the clubrooms. Last Wednesday evening about forty members were present, and octets by Gade and Svensen were performed, directed by Thaddeus Rich, concertmeister of the Philadelphia Orchestra.

WILSON H. PILE.

#### Williams-Parmalee Recital.

Helen Gauntlett Williams, pianist contralto, and Syrena Scott Parmalee, dramatic reader, gave their unique entertainment on March 17 at St. John's College, Annapolis, Md., presenting "Jeanne d'Arc." The Annapolis Evening Capital and Maryland Gazette of March 18 spoke as follows:

Miss Parmalee is a reader of marked ability, and Miss Williams is a skilled pianist. The audience, which was a representative and fashionable one, was highly pleased with the entertainment, and was loud in its applause and warm in its praise at the conclusion.

Miss Parmalee has a most attractive stage presence, a sweet smile and large, expressive dark eyes add to her facial expression, as she depicts the harrowing scenes experienced by the French maiden martyr. Her art rises to every emergency and she displays skill as a reader very much above the average professional.

During the telling of the story incidental music was played by Miss Williams. The different battles were portrayed by appropriate music, as was the matin bell, and vesper music. The real descriptive part of the story was left in the hands of the musician, Miss Williams, whose rendition of the Russian composer's musical setting was faultless.

Richard Strauss is often accompanied on his tours by his wife, to whom he is very devoted. Strauss' first appearance in New York certainly was an important occurrence, for upon it largely depended the success or failure of his tour and one might suppose it to have been attended with some excitement for himself and his wife. I asked him if she had not been delighted with the ovation he received both when he came on the stage and after the concert. "Oh," he replied, "she was not there. She stayed at home to take a bath."—The Designer.

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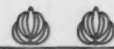
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